A Gallery of Simple Examples of Extended Rising Melodic Shapes

David Neumeyer
Professor Emeritus of Music
The University of Texas at Austin

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Abstract:

Prevailing stereotypes of formal cadences and arch-shaped melodies were especially strong in the eighteenth century, but they did not prevent European musicians from occasionally introducing rising melodic figures into cadences and sometimes connecting those figures abstractly in lines with focal notes earlier in a composition. This essay presents a few of the most direct, cleanly formed rising lines in music from the eighteenth and nineteenth centuries.

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Introduction

This essay gathers some of the most direct, cleanly formed rising lines I have found over the years in music from the early seventeenth to the later nineteenth centuries. With one exception, the examples come from previous publications of mine, essays that I have published over the past several years on the Texas Scholar Works platform: link to my author page. The exception is Tchaikovsky, the March from *The Nutcracker*; the analysis and discussion have not been previously published. Commentaries have been edited, revised, and in a few cases considerably expanded.

In addition to the *JMT* article of thirty years ago ("The Ascending Urlinie," *Journal of Music Theory* [1987]), which is focused mainly on theoretical issues but does make a few historical claims, I have published four essays specifically as historical surveys.

- Rising Lines in the Tonal Frameworks of Traditional Tonal Music (2014) was the first of these; it draws on web pages published as early as 2003 and takes advantage of music made available in digital form on the Library of Congress's American Memory site.
- Ascending Cadence Gestures: A Historical Survey from the 16th to the Early 19th Century (2016) documents and analyzes characteristic instances of rising cadential lines from the late 16th century through the 1830s; it relies in part on digitized sources gathered and made readily available through IMSLP.
- Rising Lines and Cadences in the Minor Key (2016) studies that limited repertoire from the 17th and early 18th centuries through the last quarter of the 19th century.

I refer the reader to these essays for more detailed discussion of ascending cadence gestures, not only from a Schenkerian standpoint but also from a broader perspective of linear analysis, style, and compositional and improvisational practice. At the time of this writing (3 March 2017) I am also preparing an addendum to the historical survey—that publication will reproduce more recent blog posts and will include an index to all compositions discussed in the blogs and in the several essays listed in this introduction. I expect to upload the addendum file to Texas Scholar Works shortly after the present one.

Several other essays are more narrowly concerned with a period, genre, or collection. These include, among others,

- John Playford Dancing Master: Rising Lines (2010) and its updated version John Playford Dancing Master: Rising Lines, Revised and Updated. (2016);
- Buelow Contredanses: Rising Lines (2015; from the contradance collections associated with Johan Bülow, court musician in Copenhagen in the late 18th century); and

Nineteenth-century polkas with rising melodic and cadence gestures (2015).

Finally, an essay that takes a broader theoretical perspective—basic interval shapes and their transformations—tangentially also has some comments on ascending lines: Proto-backgrounds in Traditional Tonal Music (2015).

See the bibliography at the end of this essay for titles and abstracts.

Prevailing stereotypes of formal cadences and arch-shaped melodies were especially strong in the eighteenth century, but they did not prevent European musicians from occasionally introducing rising melodic figures into cadences and sometimes connecting those figures abstractly to focal notes earlier in a composition. When those compositions, or independent strains or other segments of a composition, are within the bounds—or not too unreasonably out of the bounds—of short-term memory, they can be read in terms of Schenkerian analysis, if one wishes to focus listening on lines integrated with and conditioned by tonic/dominant-based harmonic hierarchies.

Furthermore, by the simple device of repetition, one could expand the limits of the unit closely associated with short-term memory — the eight-bar theme (that term understood as in Caplin). The period design was among the models for dance-based music in the later seventeenth century, but it became overwhelmingly the favored one by the mid-eighteenth century thanks to its almost exclusive use in the French contredanse repertoire.[1] Literal repetition of a theme/strain thanks to repeat signs of course is powerful, but in addition to that, by simply altering the closing cadence from a PAC in the tonic to some form of intermediate cadence (HC, IAC, or a PAC in a non-tonic key), the musician could as it were "double" the capacities of short-term memory. In the nineteenth century, the large percentage of repetition within the typical double or quadruple period of the waltz repertoire helps to "expand" short-term memory to the point where one can very plausibly hear linear connections across a 32-bar quadruple period, especially at the faster tempi associated with the waltz beginning in the 1830s.[2]

Thus, we can hope to hear (not merely analyze or "read") otherwise abstract designs of focal-note-plus-cadential shape in music of the dimensions of short forms.

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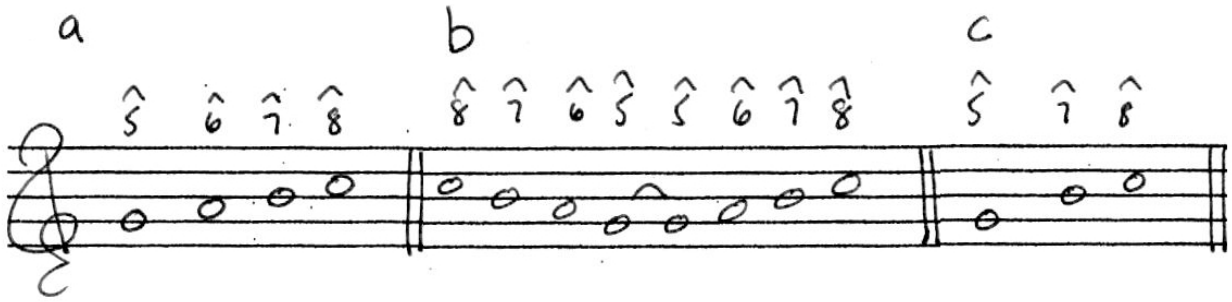
[1] See my article (Neumeyer 2006) for more on the 2/4 contredanse (derived from the gavotte) and 6/8 contredanse (derived from the jig) and their influence on instrumental concert music in the early 1770s.

[2] The double period is what William Caplin calls a "sixteen-measure period"; what I call the quadruple period is 32 bars, where 1-16 are the antecedent and 17-32 the consequent. Quadruple periods begin to appear in the waltz repertoire from about 1845.

The three common versions of the ascending Urlinie are shown below. The most likely is the one from ^5 -- at (a). I will frequently refer to it as the "simple rising line." What I call the "mirror Urlinie" takes the form ^8 down to ^5 then up again to ^8--at (b). Although it is common, we will encounter just one of these here, in a Strauss waltz. The least common of the three forms is the "primitive rising line," or ^5-^7-^8--at (c). One of two possible readings for Schubert, D769n1 uses this form.[3]



1. Beethoven, German Dances, WoO8n1

In the abstract counterpoint exercises that were derived from 16th century music, the potential for rising cadential figures was, ironically perhaps, much greater than it had been in the actual repertoires those exercises were trying to model. There were two reasons for this:

(1) the separation of figures into "species" served to isolate suspensions into a single type of exercise;
(2) in two-voice instruction, it was routine to write one exercise with the ground or cantus above, then another with the ground below, a situation that guaranteed trading off the 3-1 and 6-8 cadences.

Beethoven studied strict counterpoint with Johann Albrechtsberger while Haydn was away in London. And it is here that the potential of a rising melodic gesture in counterpoint exercises came to fruition in music. Beethoven was apparently one of the first dance composers to make direct use of a rising cadence (but see below for a precedent from Mozart). Beethoven's 12 Deutsche

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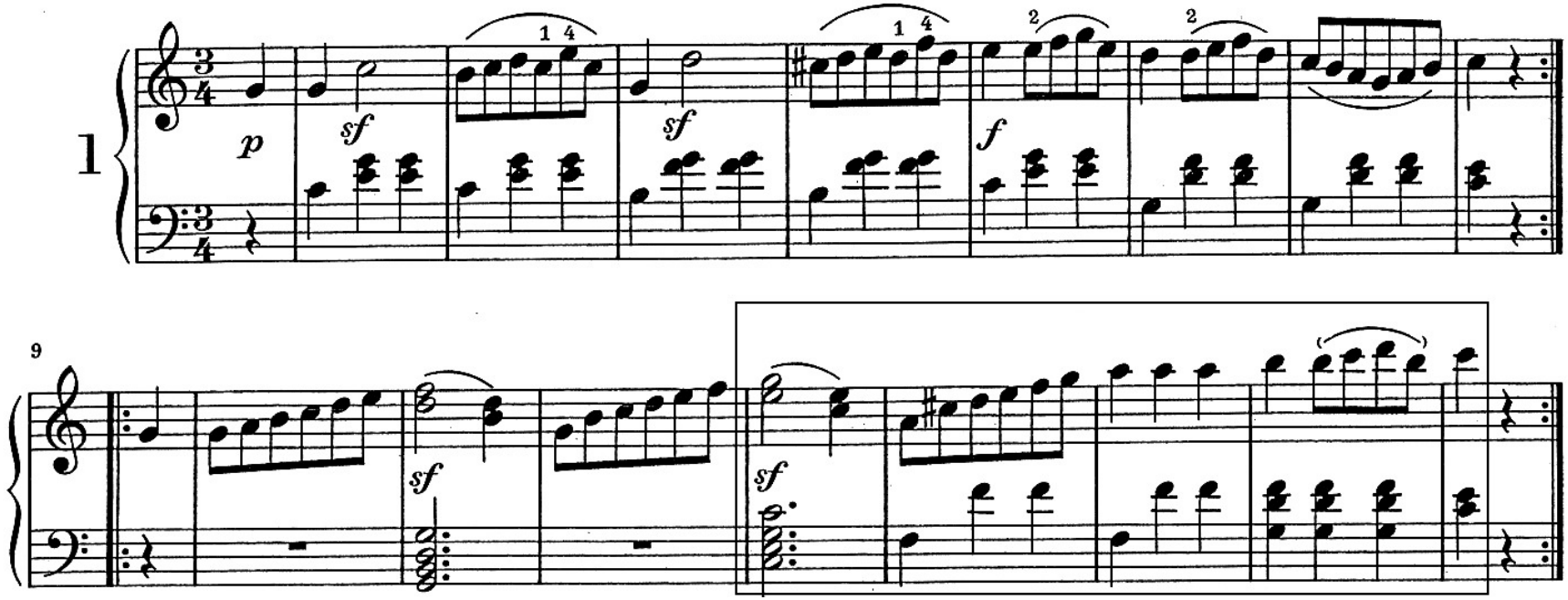
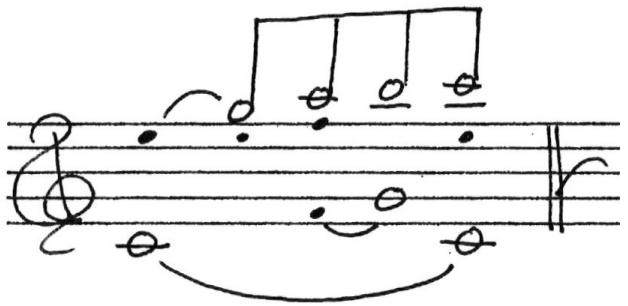
[3] In the *JMT* article, p. 289, I present several variant forms of the rising line from ^5 involving different arrangements of ^6, ^7, and ^8, mainly as adjusted for underlying harmonic progressions. In the repertoire of compositions with rising lines, these are actually more common than any of the three forms here, but it is of course the simplest and most direct figures that I am concerned with in this "gallery" essay.

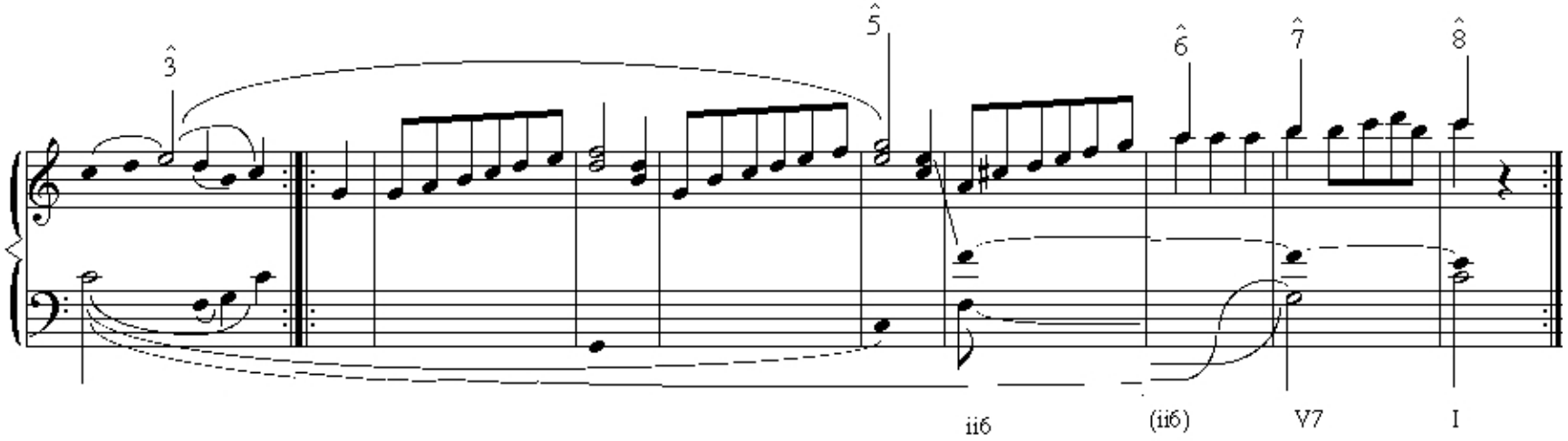
Tänze, WoO8, were composed only three months after he finished his counterpoint studies with Albrechtsberger, but the first dance in the set follows an unexpected trajectory. It begins with a stepwise ascent from ^1 to ^3, elaborated and harmonized with an 8-10-10 voice-leading figure with the bass—this is one of the conventional figures of the partimento tradition. The second strain leads the melody in a determined way upward to ^8. The first dance in a set such as this one—like the menuets in WoO7, these waltzes were for a public ball—was often used as a refrain, so that Beethoven would have had incentive to make it memorable.



In Schenkerian terms, the design is this in its basics:

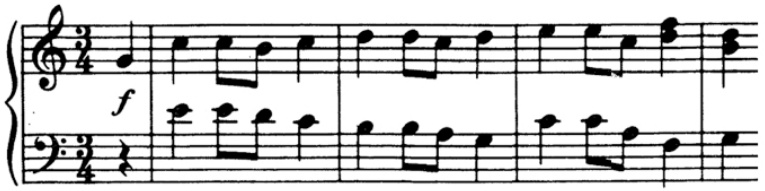


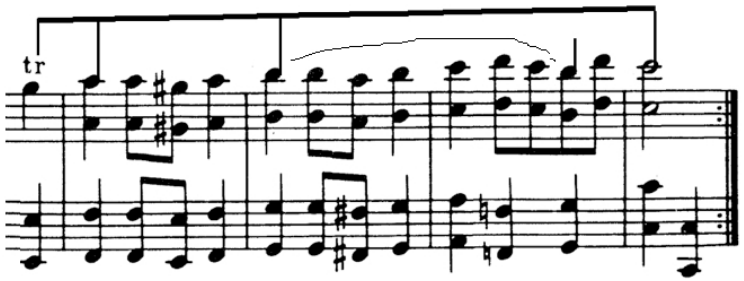
A reading with more detail appears at the top of the next page. The focal note ^3 (as E5) in the first strain is clear enough, as is the persistent rising motion in the second strain that first establishes ^5 (G5) as the longer-range focal tone and then follows it upward to ^8 (C6).

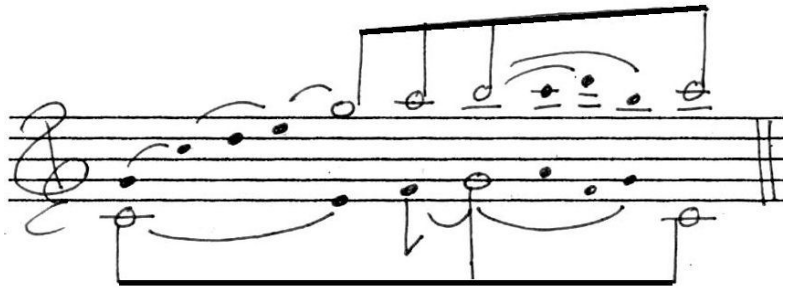


2. Mozart, Menuet, K176n1

The first dance in WoO8 is not the first in the Viennese orchestral dance repertoire to use a simple rising line. As it happens, Mozart anticipated Beethoven by twenty years. His set of 12 menuets, K 176, begins with a similar promenade/refrain, and it uses virtually the same opening and closing figures. At right is the frame bars 1-4 and 13-16. Below is a graph. Note particularly the embellishment of ^7.

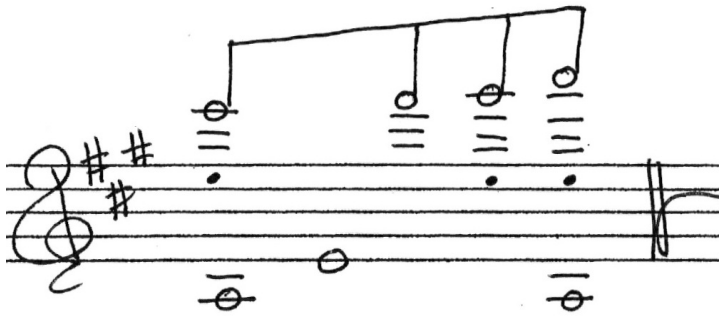


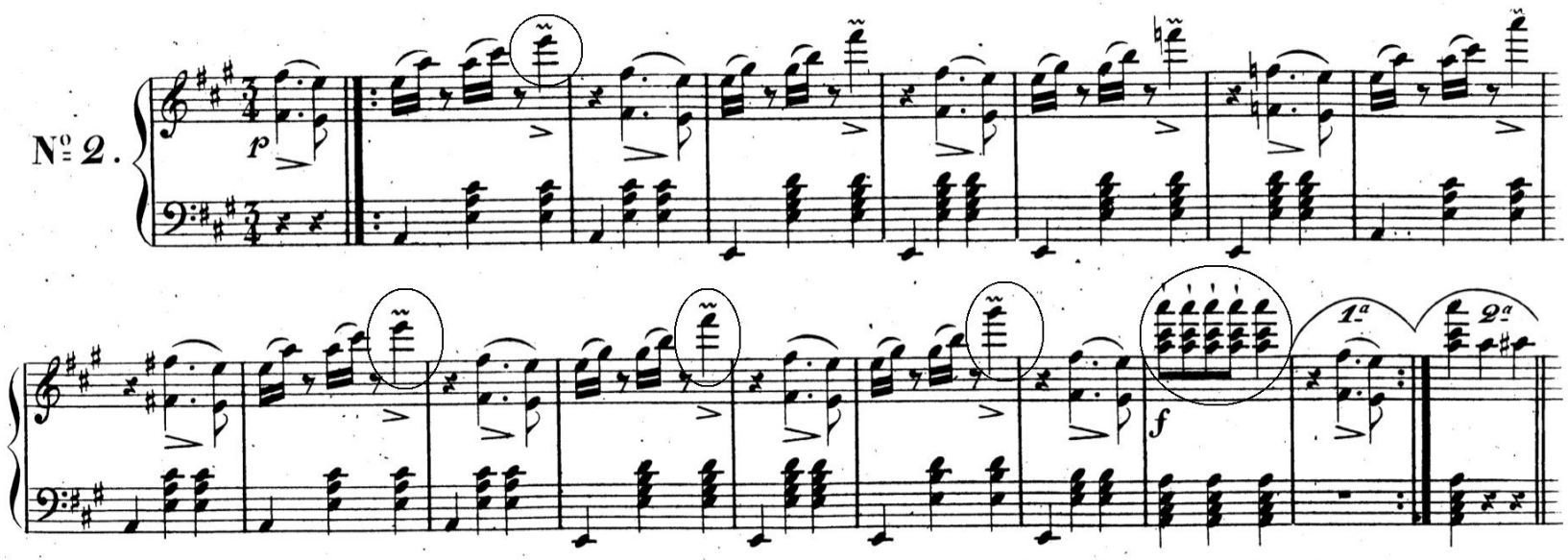




3. Johann Strauss, sr., *Das Leben ein Tanz, oder Der Tanz ein Leben!*, Op.49 (1831)

Johann Strauss, sr. began publishing waltz sets in 1827, not long after Joseph Lanner divided his increasingly popular orchestra and put Strauss at the head of the second ensemble. As date and opus here suggest, Strauss was prolific, and one of the most successful of his early dance sets was *Das Leben ein Tanz, oder Der Tanz ein Leben!*, whose second waltz gives us an ascending Urlinie from ^5 to ^8 that could hardly be more obvious. Note that the harmonization is different from Beethoven's German dance and Mozart's menuet. Here ^6 ascends over the dominant, the unsurprising result of emphasis on ^6 (over tonic or dominant harmony) that is a central stylistic feature of the waltz. (Note also the play with ^6 and ^5 in the pick-up figures and in the first phrase.)




Nº 2.
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Music for Social Dance

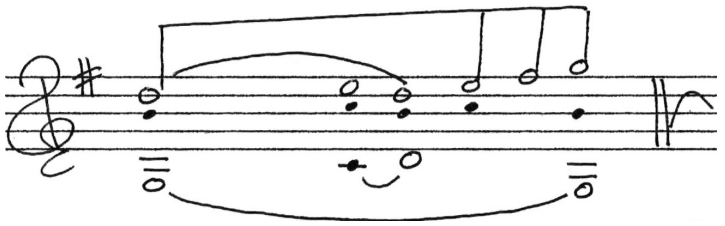
The three examples in the Introduction above already fit the rubric for this section: Beethoven wrote the 12 German Dances, WoO8, for a public ball in 1795; Mozart wrote K176 as a series of menuets, in simple designs that could have been used for instruction or to accompany dancing; and Johann Strauss, sr. wrote his waltz sets for both performance and dancing.

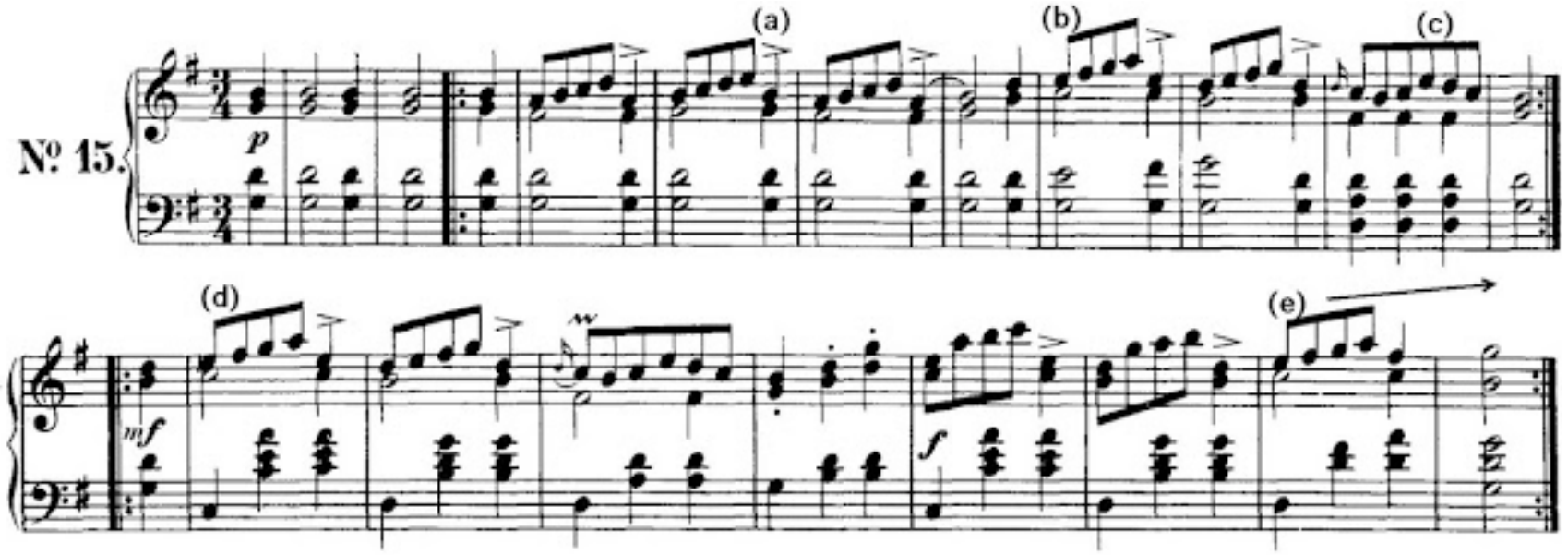
Well before the eighteenth century, the social dance repertoire seems to have been fruitful ground for ascending cadence gestures: in the Historical Survey essay I wrote about multiple examples in Michael Praetorius's dance collection *Terpsichore* (1609). English songs and dances are examined in John Playford Dancing Master: Rising Lines (2010) and its updated version John Playford Dancing Master: Rising Lines, Revised and Updated (2016).

By the late eighteenth century, however, a special place was being ceded to the waltzing dances of the Germanophone countries. As the waltz developed from the 1790s through the 1830s and 1840s, the ascending cadence gesture eventually became a fixture in other genres as well, notably ballet, opera comique, and operetta. I have explored all these repertoires at one point or another in essays already cited above. Here are four more specifically on the waltz and on the opera comique: Ascending Cadence Gestures in Waltzes by Joseph Lanner (2017); Ascending Cadence Gestures in Waltzes by Johann Strauss, sr. (2017); Scale Degree ^6 in the 19th Century: Ländler and Waltzes from Schubert to Herbert (2016); and On Ascending Cadence Gestures in Adolphe Adam's Le Châlet (1834) (2016). The particular emphasis on scale degrees ^5 and ^6, and on the upper tetrachord in the octave, passed from the waltz to the polka, by far the most popular duple-meter dance in the 1840s, and readily engendered rising cadence gestures: Nineteenth-century polkas with rising melodic and cadence gestures: a new PDF essay (2015).

4. Schubert, *Wiener-Damen Ländler*, D734n15

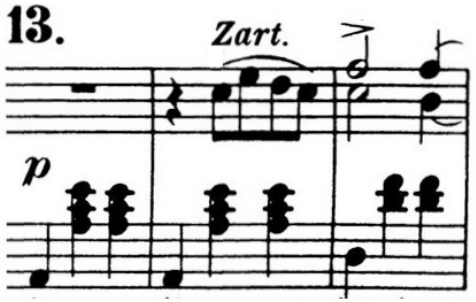
The penultimate number of D 734, the *Wiener-Damen Ländler*, opens as a Ländler but closes more firmly; the second strain very probably would have been used as a promenade to end a session of dancing (see the score on the next page). At (a), ^6 is an 8th-note escape tone; at (b) ^6 is an accented neighbor note; at (c) an unaccented incomplete neighbor; at (d), the neighbor note opens the second strain, picking up on a motive from the first strain in the same way we saw above in D 779n18; and at (e) the waltz ninth carries ^6 upward to a close on G5.

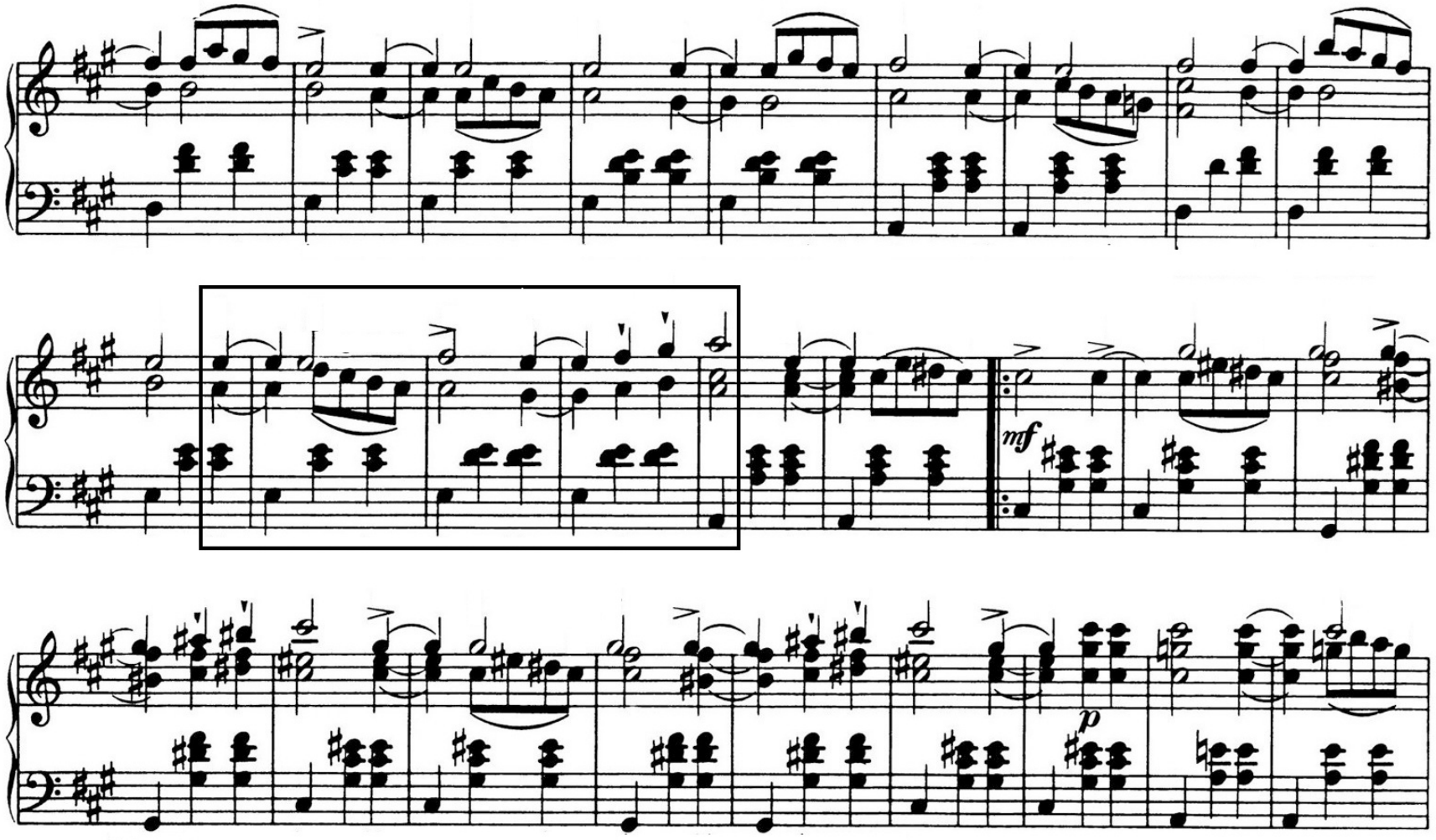




5. Schubert, *Valses sentimentales*, D779n13

I have written extensively about this waltz—in fact, an entire blog is devoted to it: link. The idea of the blog, started in October 2009 and active with new entries through July 2016, was to demonstrate the multiplicity of musical analysis possibilities, even in such radically self-limiting modes as linear analysis. A guide to the blog may be accessed here: Guide. Of the posts related to Schenkerian analysis, these two are my favorites: hermeneutics 1; hermeneutics 2.
The two rising cadential figures are shown in boxes; the graph follows after the score.

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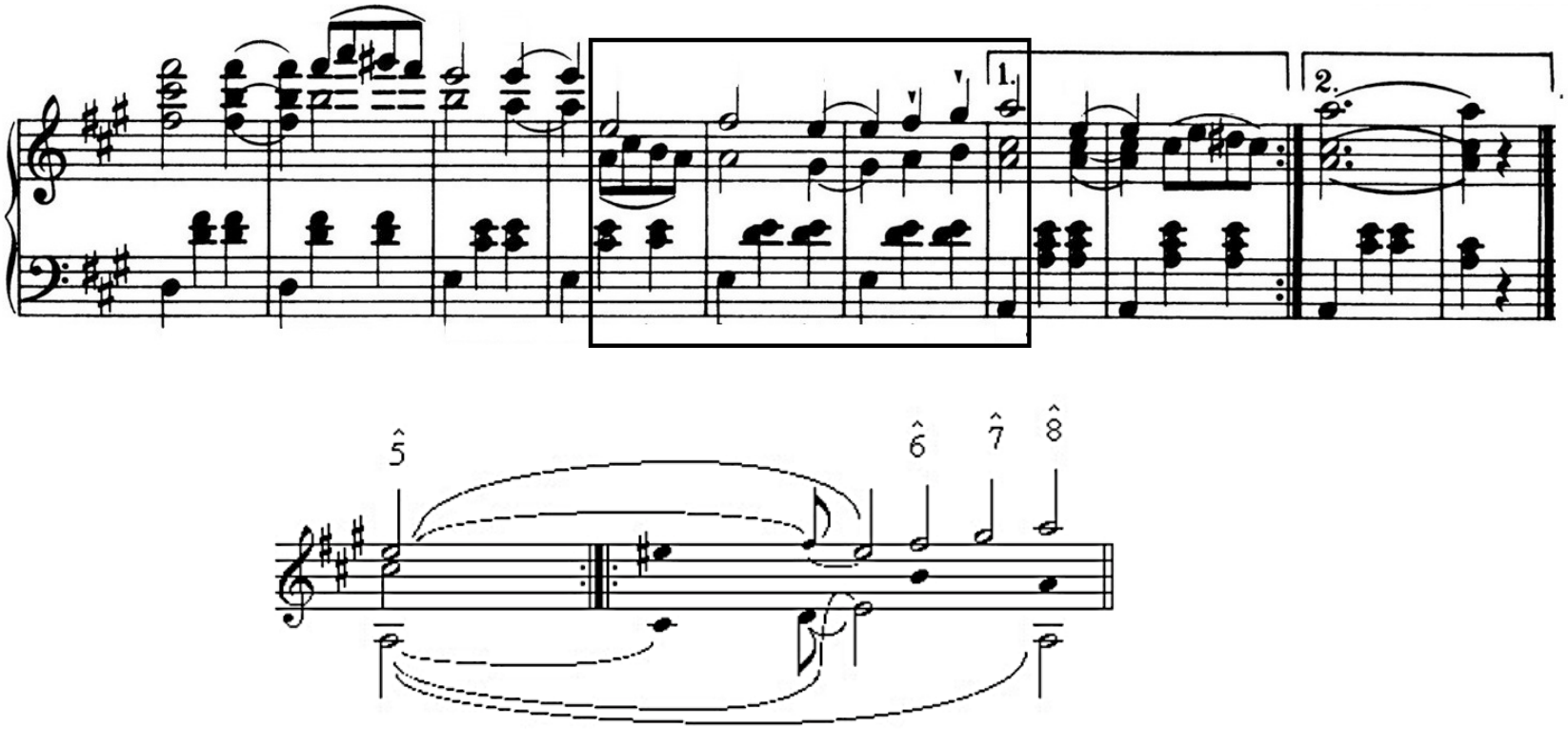
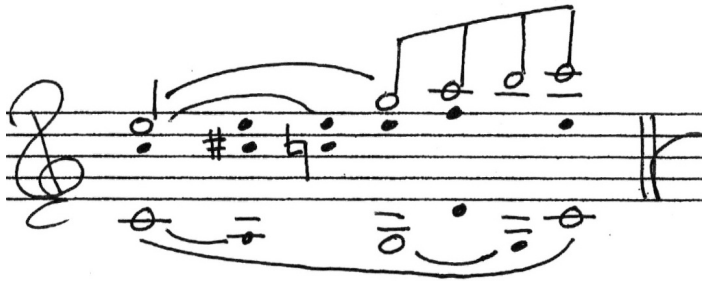
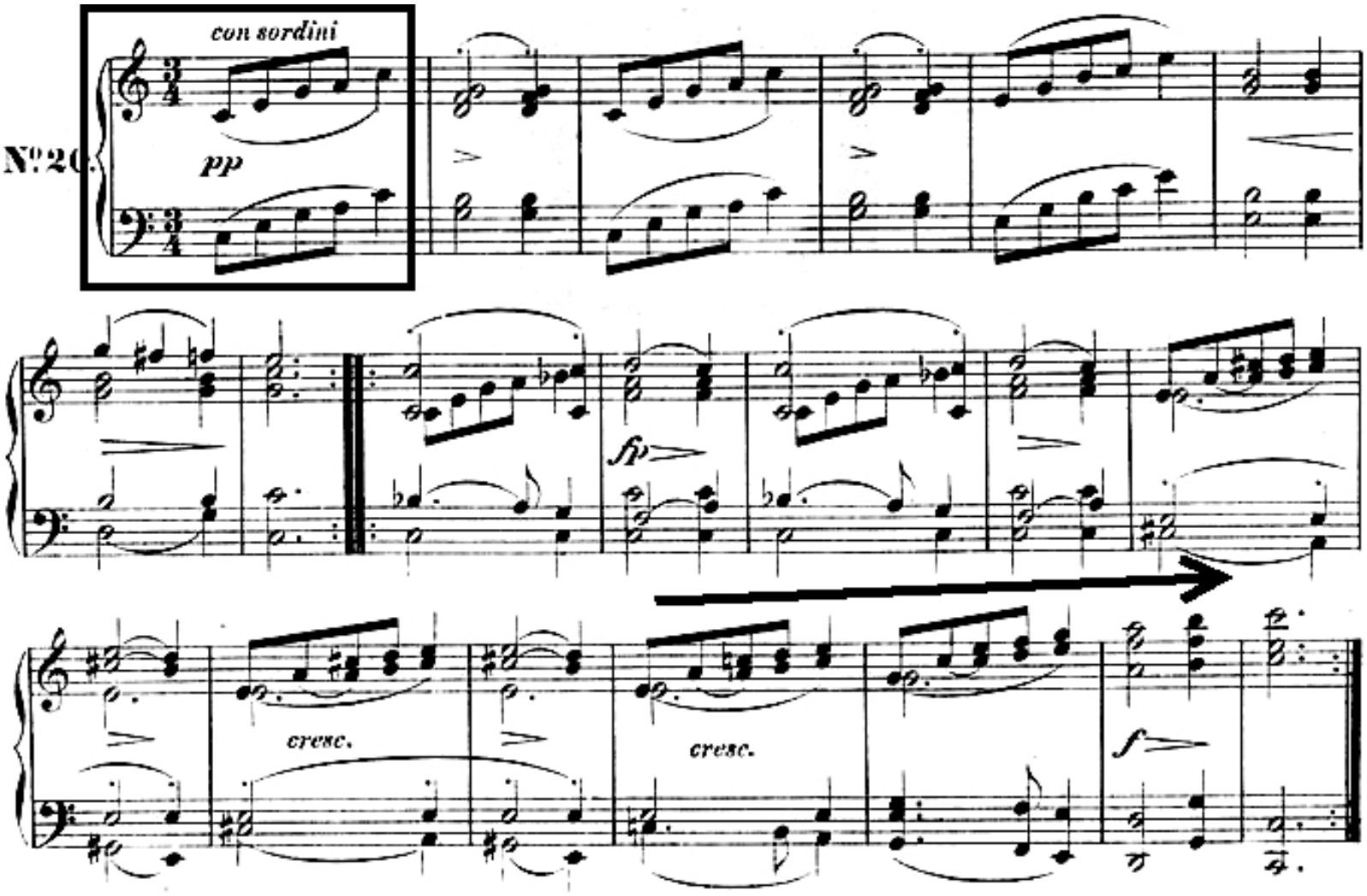


6. Schubert, Ländler, D814n4

The last of a set of four, Ländler is based on a sharply rising motive (boxed in the score on the next page), and it closes with a very direct linear ascent to ^8 (arrow). The background (at the right) resembles D779n13 in the interior move to a major key a third away, but differs significantly in that ^5 doesn't appear until the structural dominant is reached. The expressive balance between the middleground ^3 of the opening and the powerfully profiled ending overrides what would otherwise be a very awkward descending line from ^3. The sharp volume contrasts, by the way, are common in the early waltz repertoire and have their source in dance practices.

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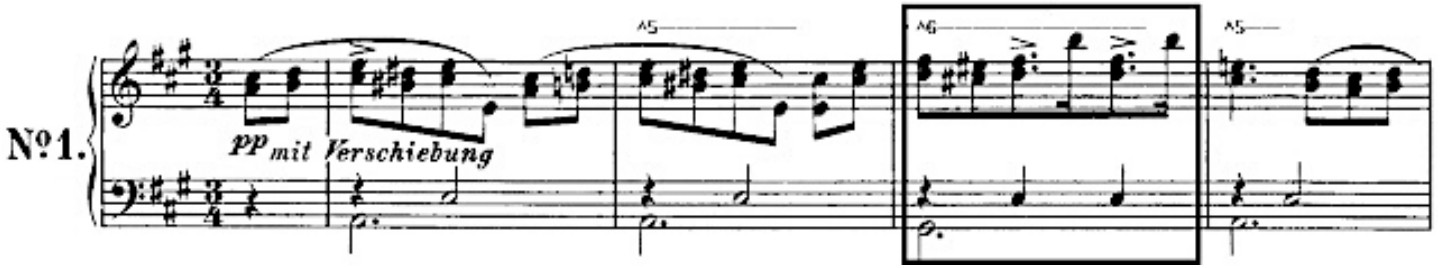
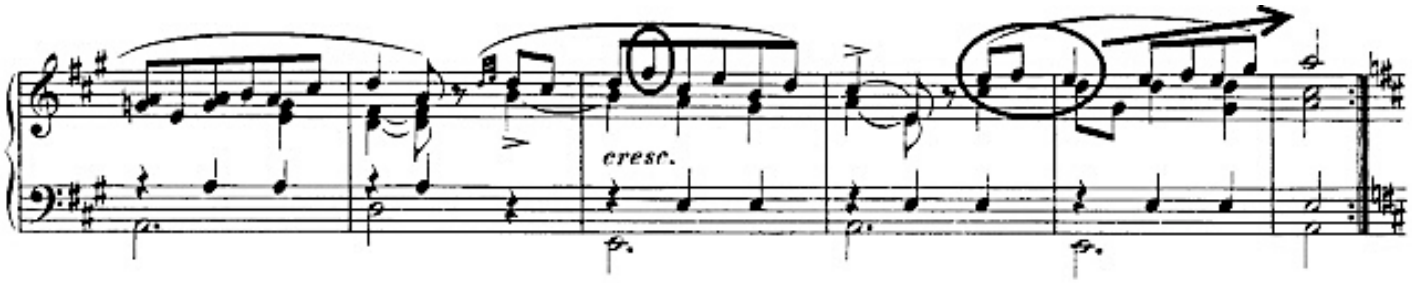
7. Schubert, Deutscher Tanz, D769n1

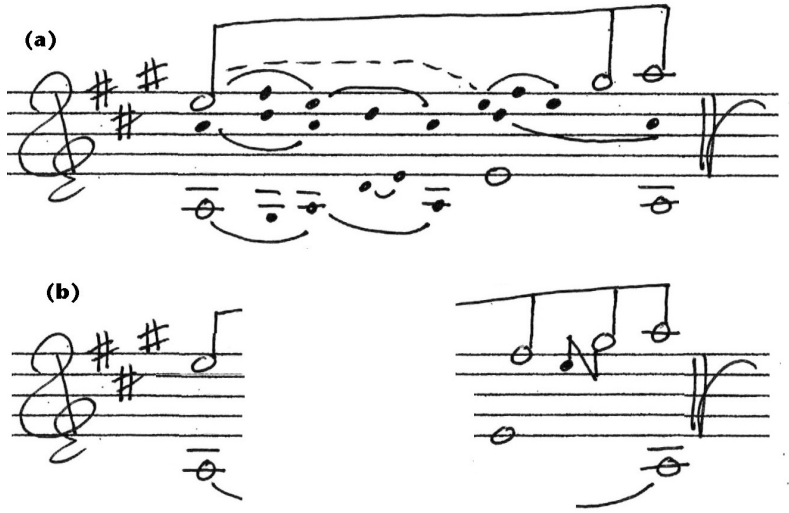
The first phrase of D 769n1 hangs on a neighbor note figure where ^6 is prominent as part of a rare inverted V9 chord (box).



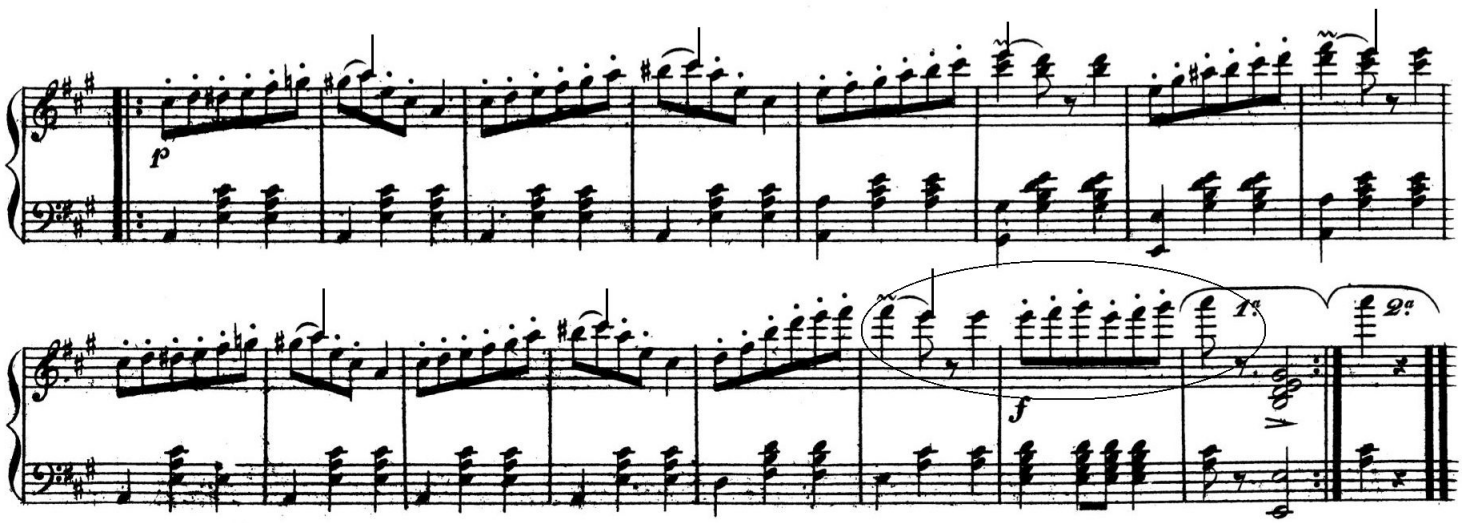
In the second strain, ^6 is touched on again (circled), and the cadence ascends to ^8 (A5). Like D814n4, the first strain was quiet (*mit Verschiebung* = use the soft pedal) but the rise to the cadence is accompanied by a crescendo.



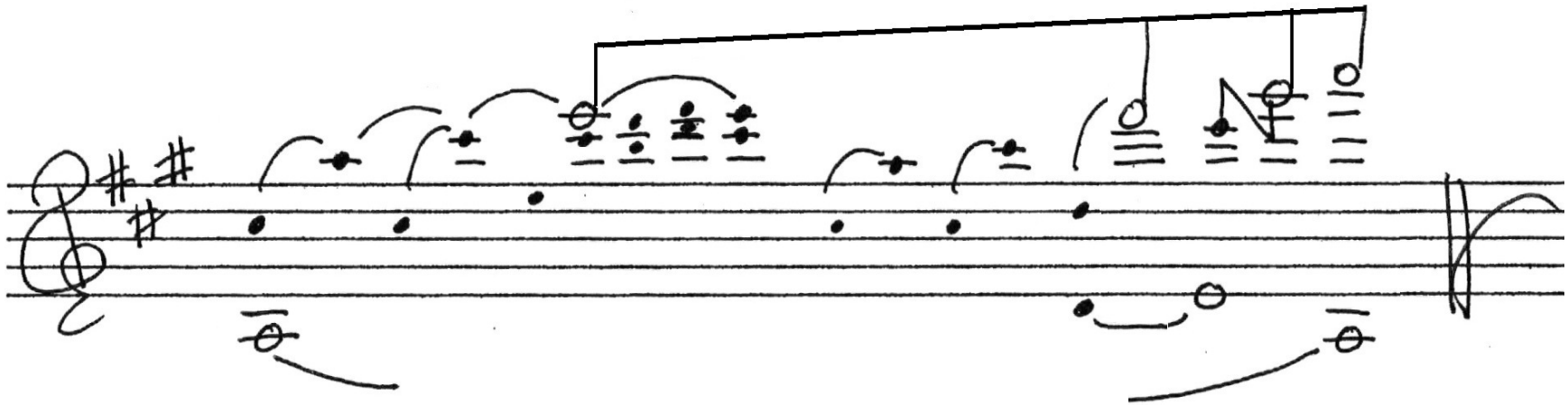
Two possible linear analyses are shown at right. At (a) is what I call a "primitive rising line" ^5-^7-^8; at (b) is one of the variants that I present in the *JMT* article, where ^5 returns after ^6 over the dominant harmony and is heard as part of an unfolded third where ^7 is the primary note. I find either of these hearings plausible, though (b) is preferable if one intends a motive-based reading (the background ^6 is replicated in the foreground).



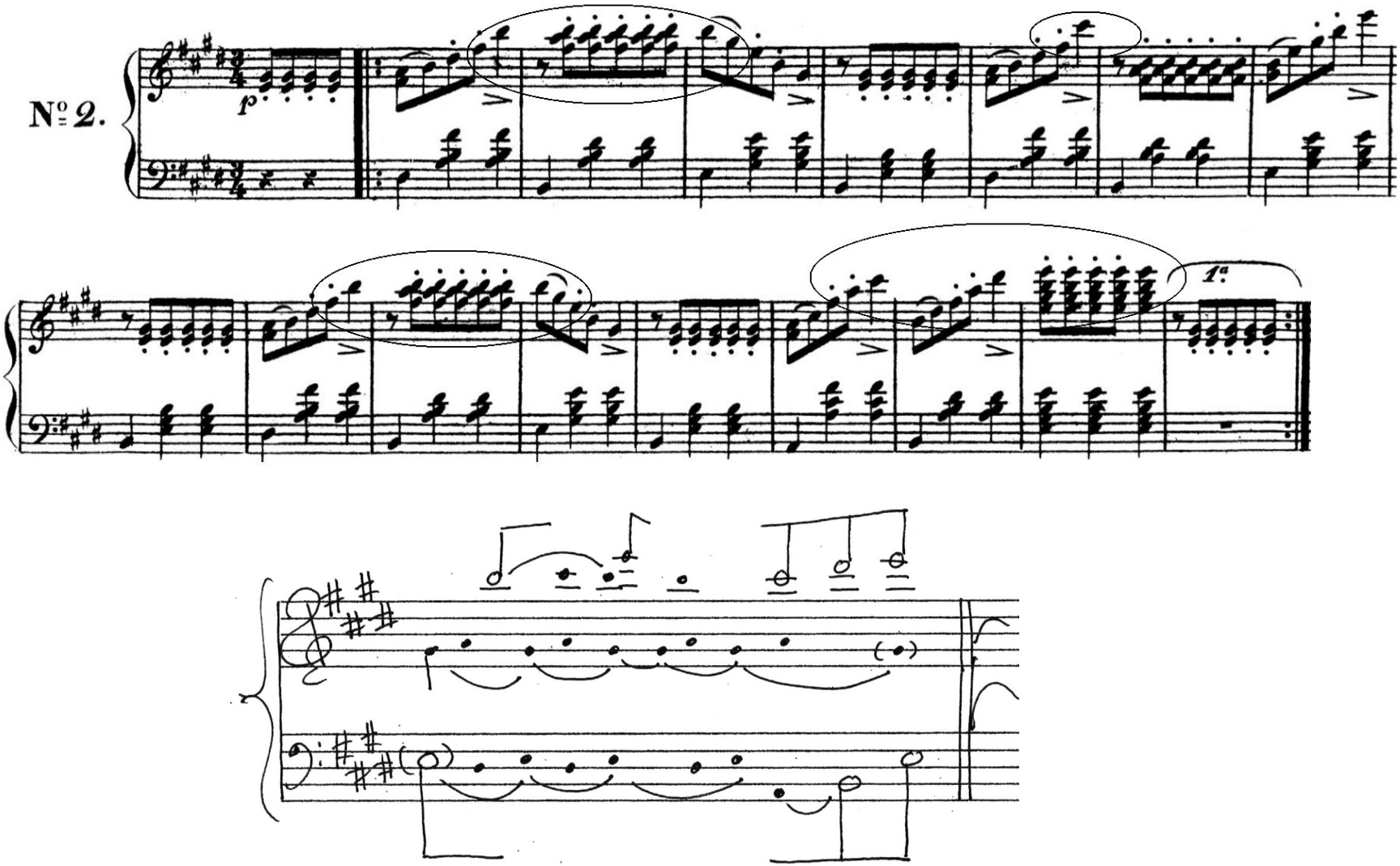
8. Johann Strauss, sr., *Exotische Pflanzen*, Op.109 (1839)



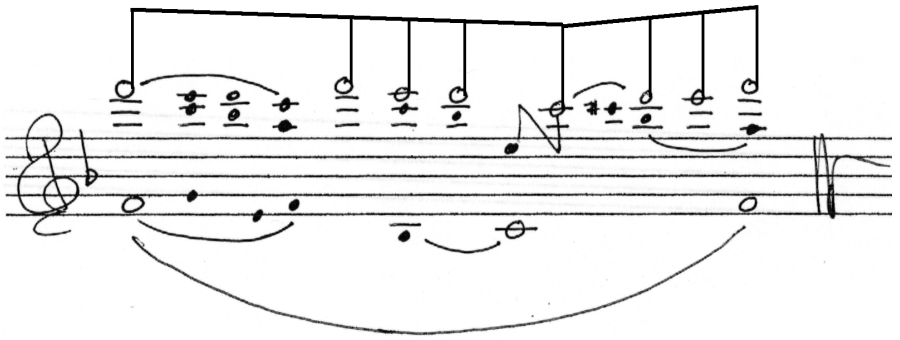
In the second strain of the third waltz, the potential of the rising arpeggio in the antecedent—stemmed notes A5, C#6, E6—is realized in the consequent (circled notes for the cadence), as E6 continues up to A6 to finish. The figure of the background (see the graph below) is the same one as in the second reading of Schubert, D 769n1, above.



The first strain of the second waltz in *Exotische Pflanzen* is simpler. True, in the antecedent of this double period one can easily hear G#4 as the focal note and B5 as a cover tone, but the latter register is both prominent and persistent, and the consequences are unmistakable in the direct ascent to E6 in the cadence of the consequent.

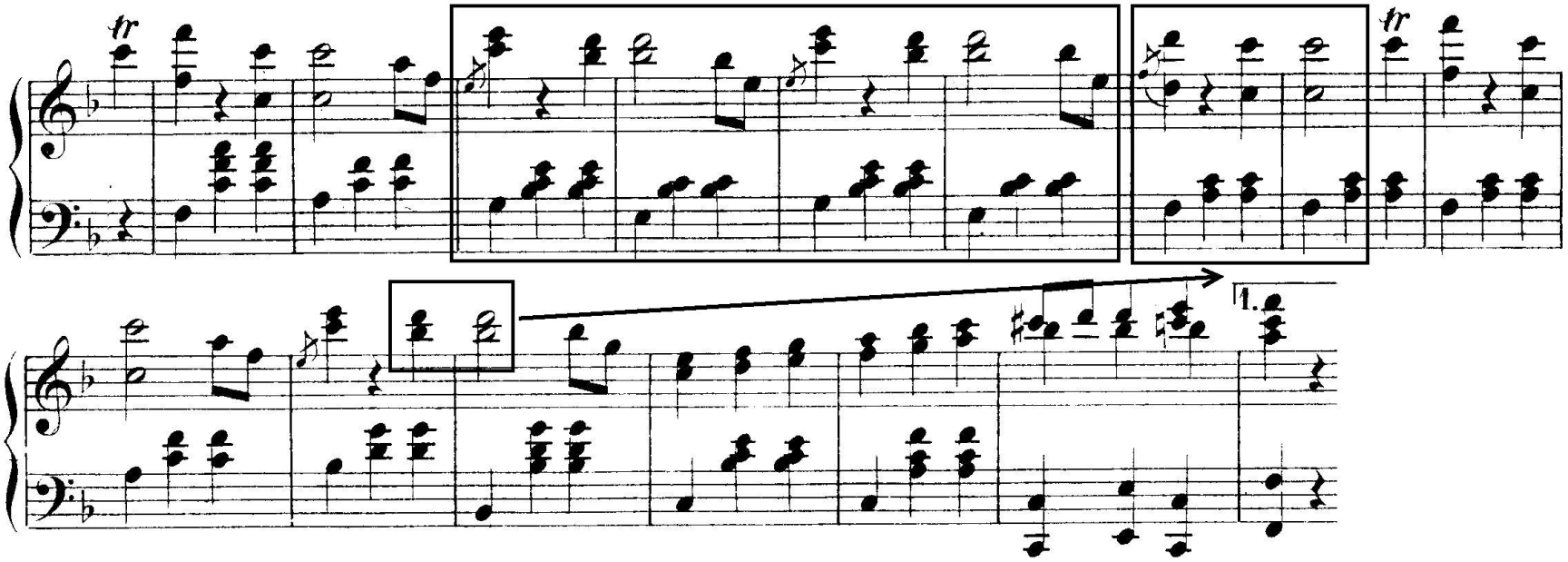


9. Johann Strauss, jr., *Künstlerleben*, op. 316 (1867)

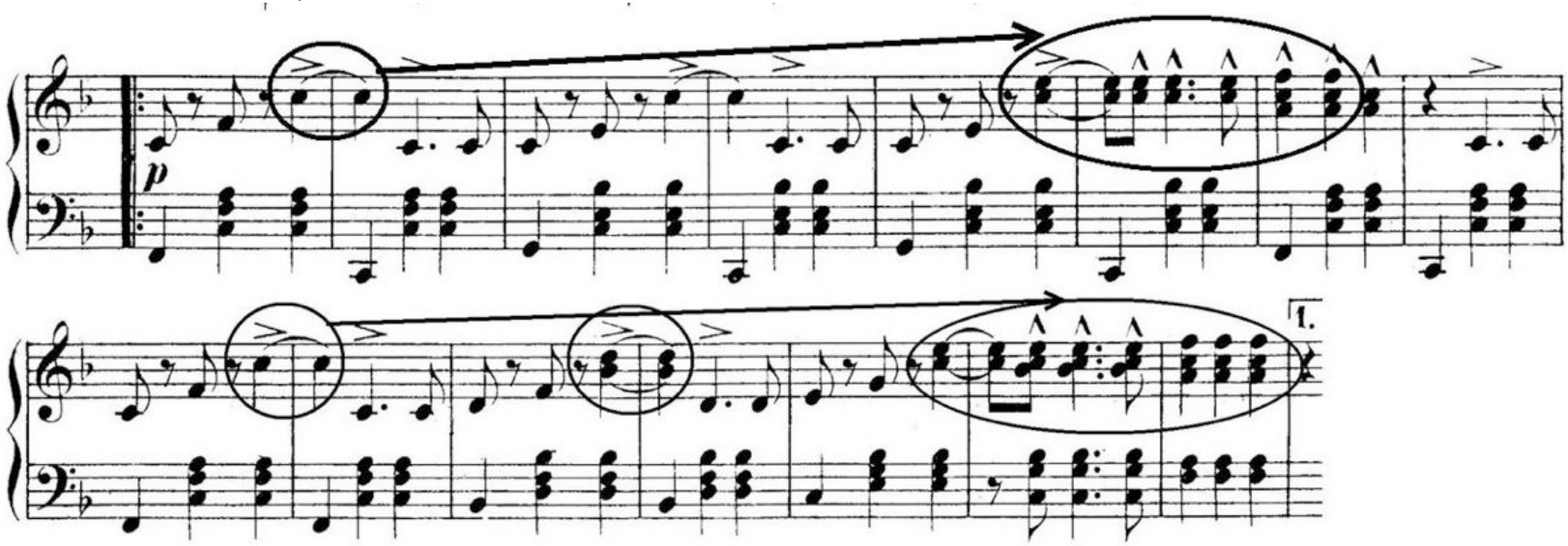


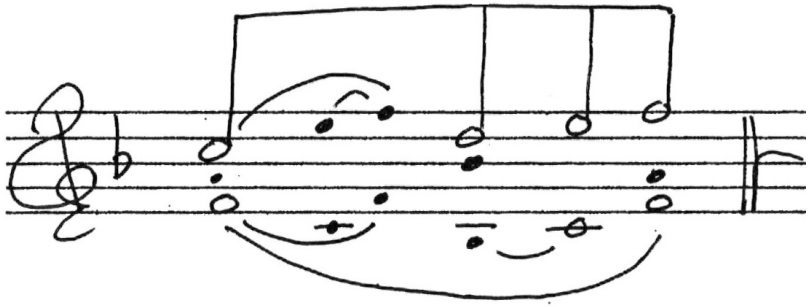
In the mid-1860s, as Johannes Brahms was re-discovering the Ländler of the 1820s—especially Schubert's—his contemporary and friend Johann Strauss, jr. was reaching the height of his professional and creative career. Beginning with *Morgenblätter*, op. 279, in 1863, many of his best known waltzes come from the subsequent decade, including *An der schönen blauen Donau*, op. 314 (1866), *Künstlerleben*, op. 316 (1867), and *G'schichten aus dem Wienerwald*, op. 325 (1868).

In the third waltz of *Künstlerleben* [Artist's Life], a scalar descending figure very common in Strauss waltzes runs over a V9 (first box) that resolves directly, a transient I^{add6} that follows, and an ECP (expanded cadential progression) whose ^6 over ii6 participates in the motivation to a very emphatic rising cadence gesture. Because ^8 (as F6) is the focal pitch from which the descending line runs, the overall design is what I call the "mirror Urlinie"—down from ^8 to ^5, then rising again.



The second strain of the last waltz in the set (n5) is remarkably simple, involving a pair of rising cadences, the second of which even devolves to ^6 over a simple subdominant.



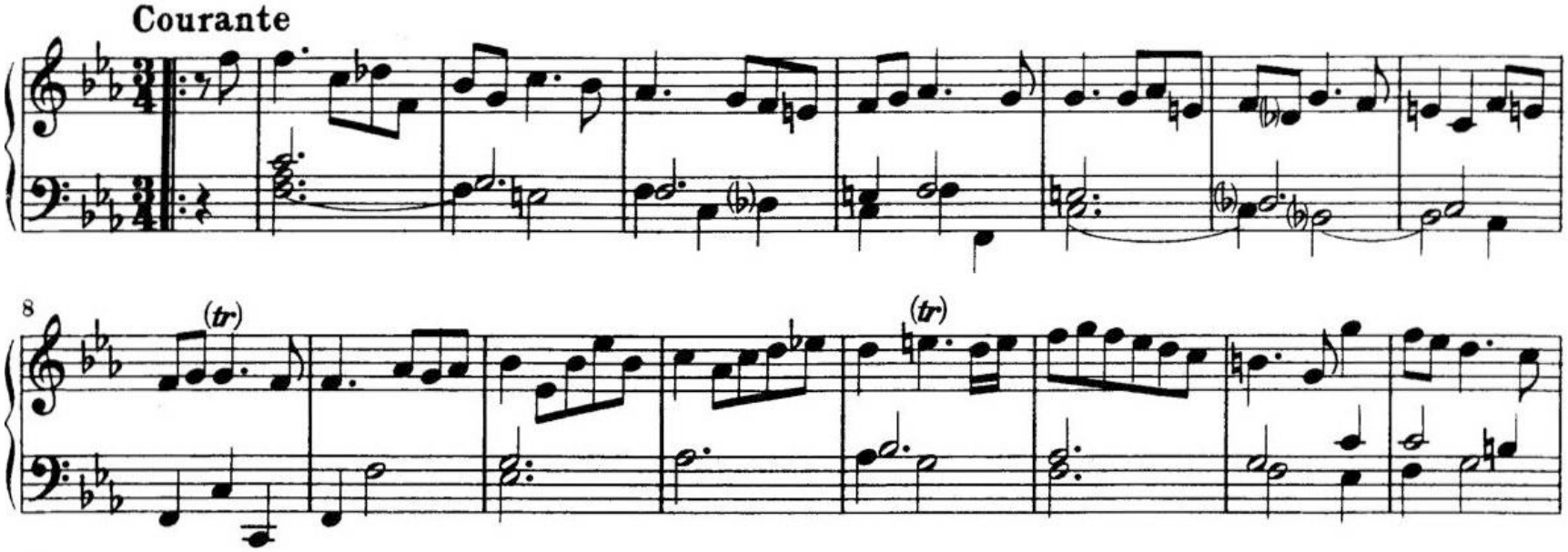


Minor Key

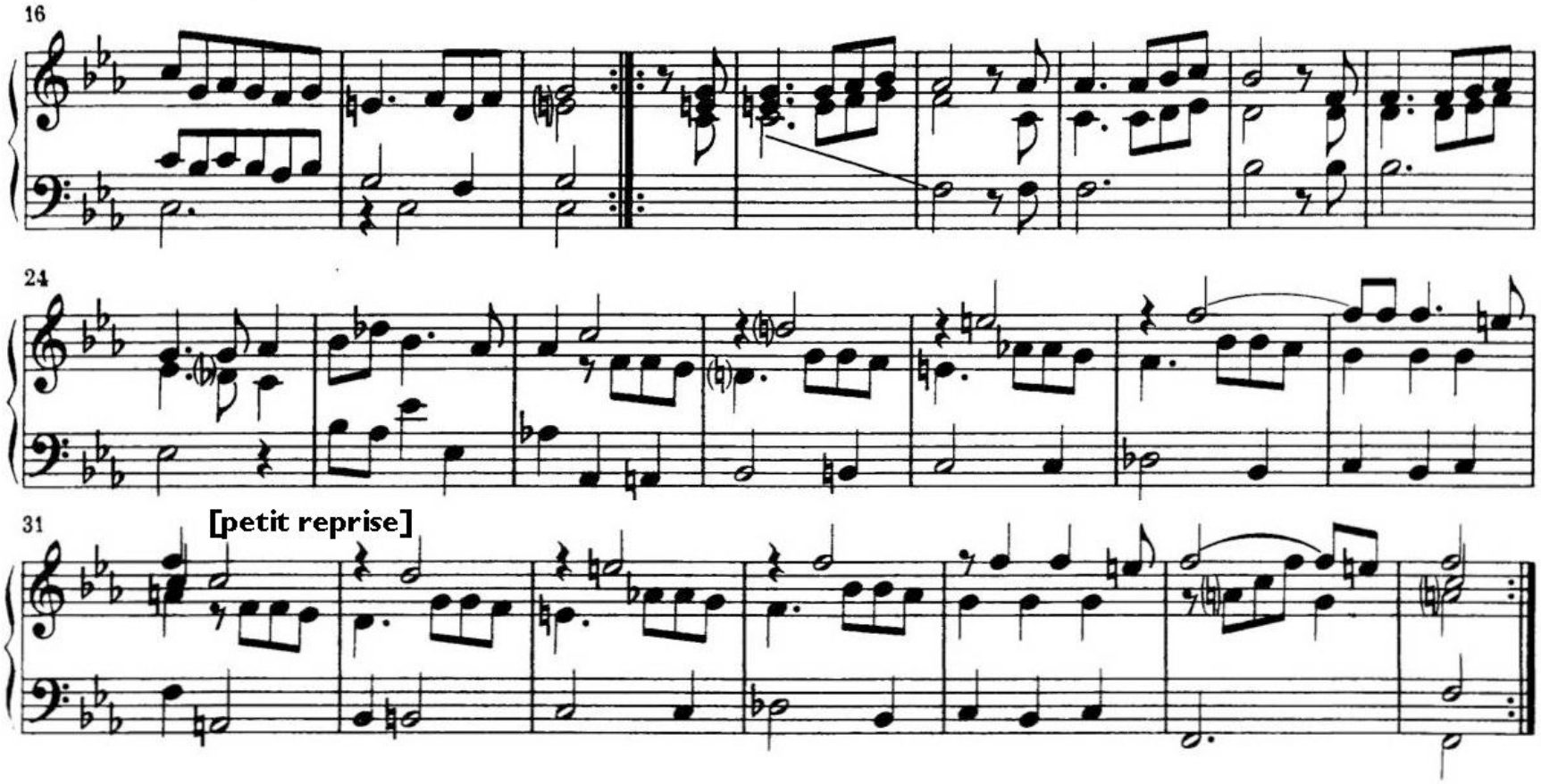
The minor key is awkward for Schenkerian analysis that involves longer-range patterns in the upper tetrachord of the octave. The reasons are two: (1) the bias in the model toward diatonic (unaltered) pitches the nearer one is to the background; (2) the variability of scale degrees ^6 and ^7 in practice. Nevertheless, there is a small body of minor-key music that can be heard with ascending figures—I have discussed some three dozen of them in the essay *Rising Lines and Cadences in the Minor Key*: link. The three examples below are drawn from that essay.

10. Böhm, Suite in F minor, Courante

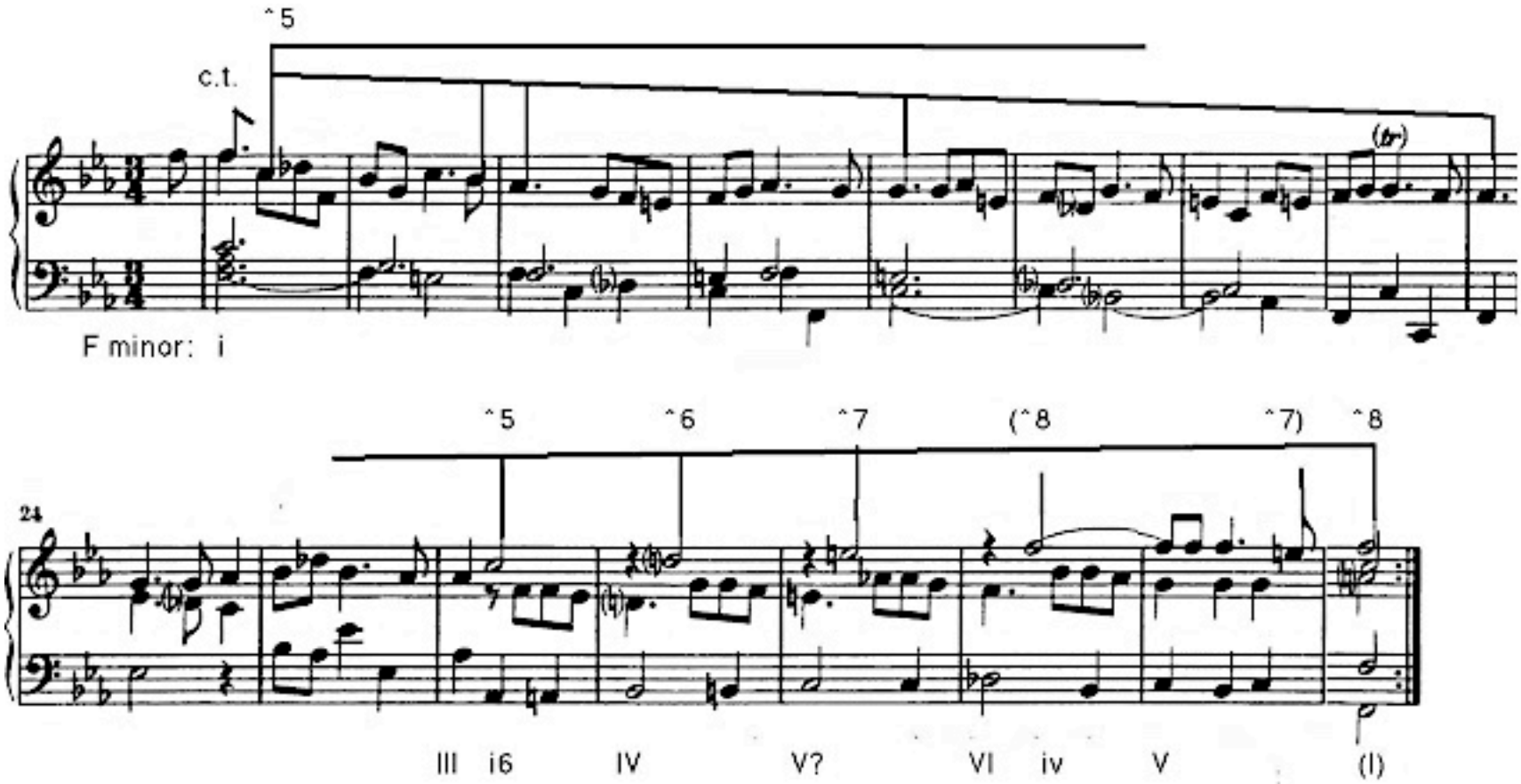
Georg Böhm was one of the many German composers who imitated French keyboard styles and genres in the 17th and early 18th centuries. His Suite in F minor contains a courante with an ascending Urlinie. Volume 1 of the *Sämtliche Werke* edition (published in 1952) includes eleven suites, two of them in F minor. This courante is from the second of those suites. Note that it uses the Dorian signature (three flats rather than the four we would expect for F minor).



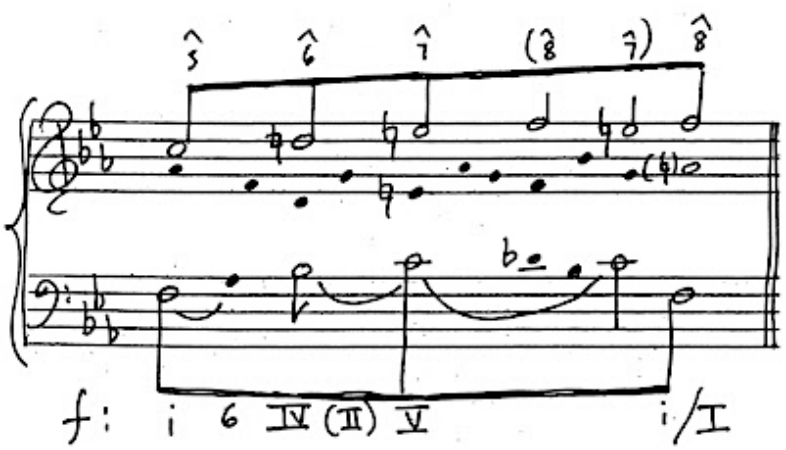
(score continues)



Here is an analysis showing the focal tone, a foreground fifth-line in the first strain, and the background.

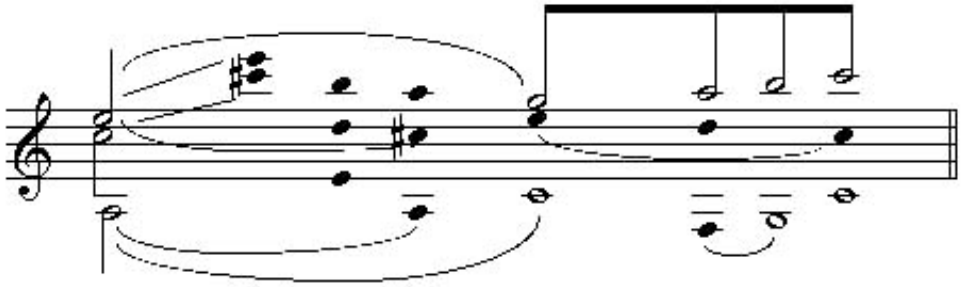


Finally, a background/first middleground graph, with the inner voice.

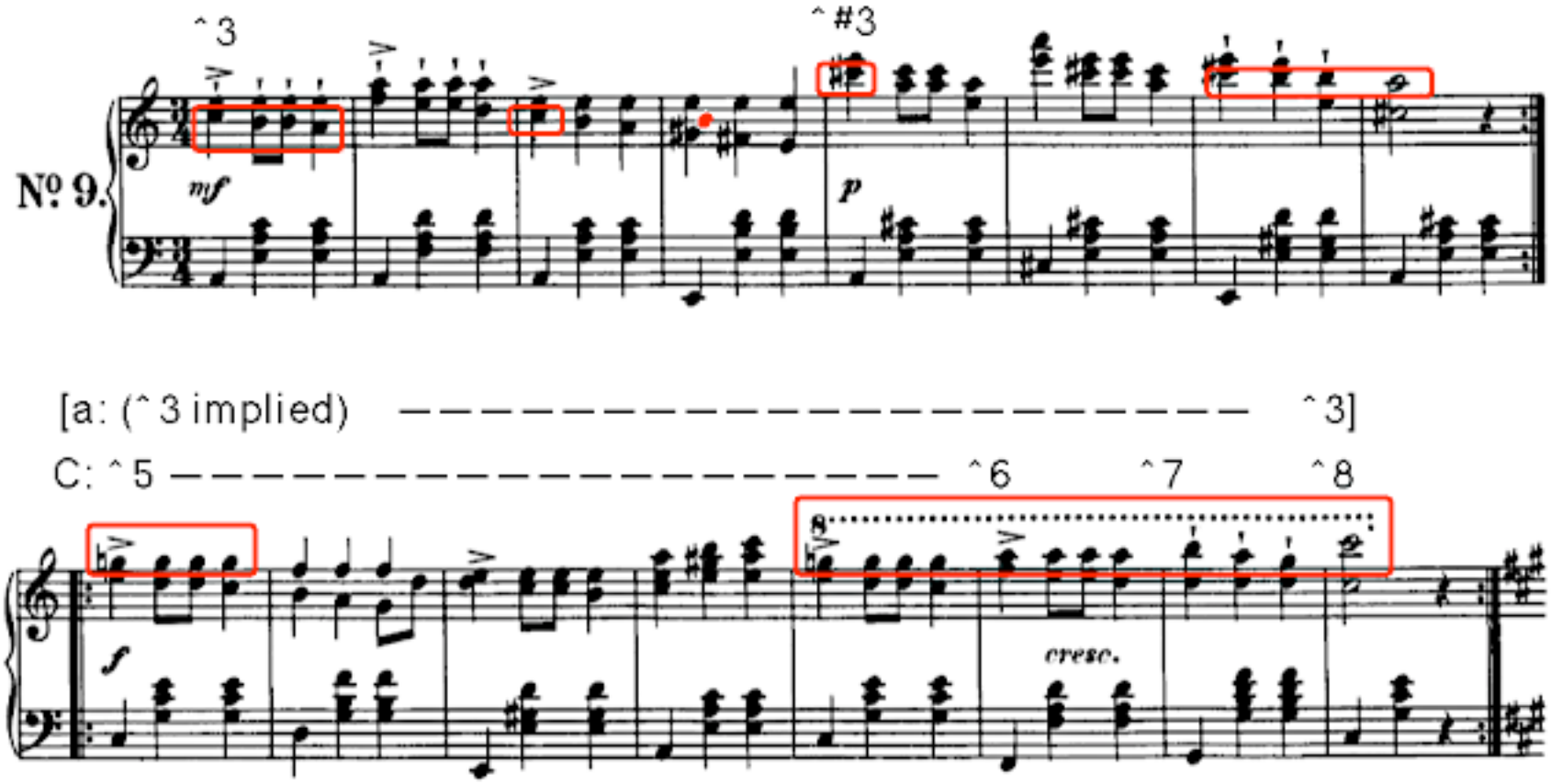


11. Schubert, D924n9

Minor-key waltzes are very rare; in the few that Schubert did write, there is almost always a turn toward the major key to close, either in the parallel or the relative major.

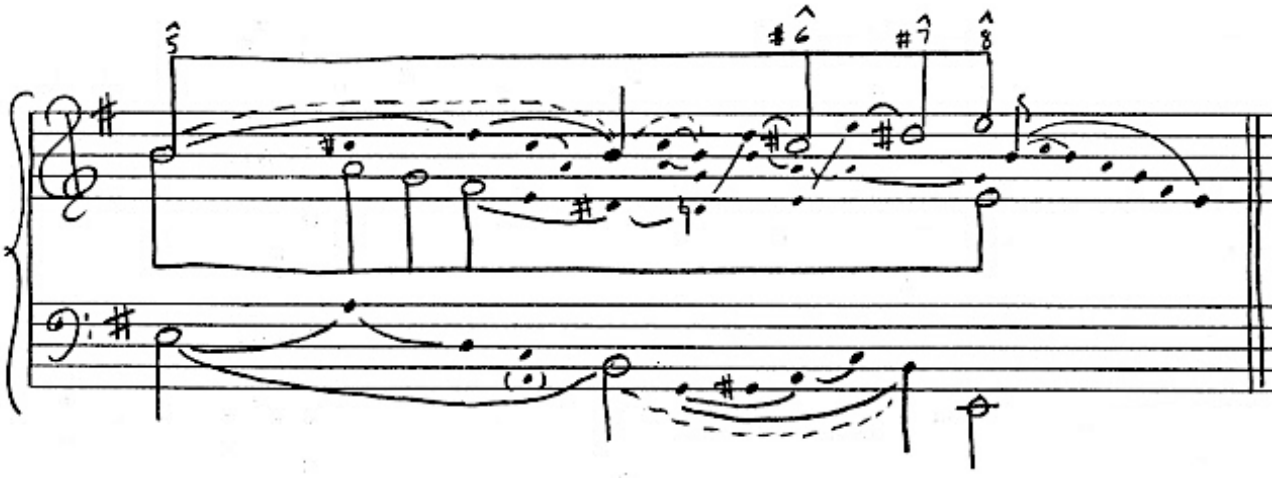


In D924n9, he does a bit of both. In the first strain, a second, quiet phrase in the major answers a first, louder phrase in the minor—see the score on the next page. The second strain, however, is firmly in the relative major. I can't make any broader claim about tonal design in the fluid contexts of a waltz set (the set is a collection, not a fixed composition; n9 is possibly a trio to n8; the first strain might well be repeated to make an ABA design, etc.), but it doesn't matter for my point: in the second strain of this waltz, Schubert creates a very simple ascending Urlinie and changes to the major mode to accomplish it.

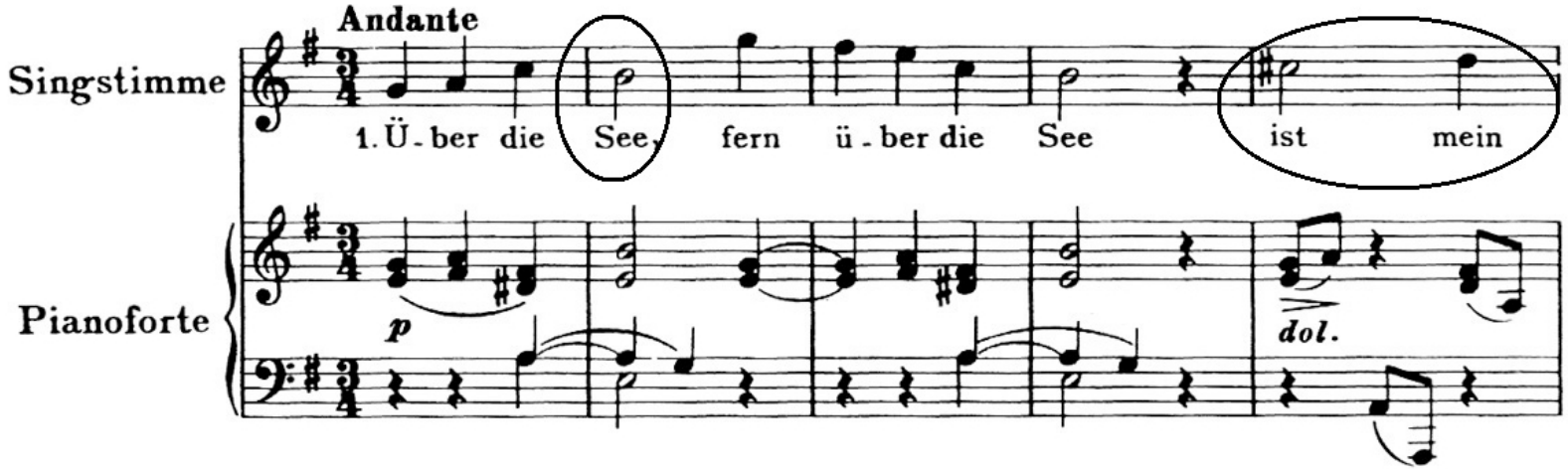

^3
^#3
№ 9.
mf
p
[a: (^3 implied) ^3]
C: ^5 ^6 ^7 ^8
f
cresc.

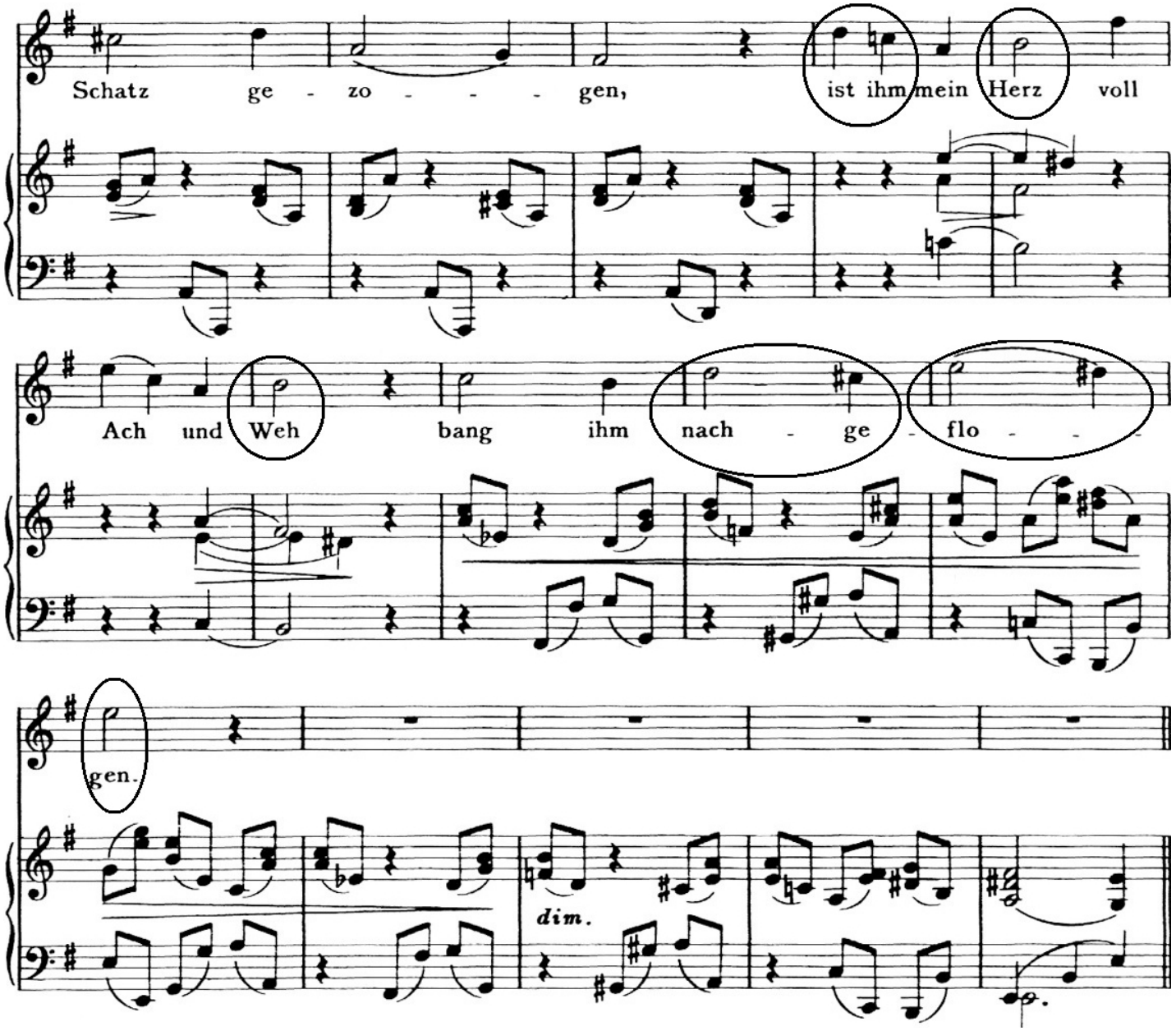
12. Brahms, "Über die See"

Brahms's Op. 69n7 consists of three musically identical verses. The first is reproduced below. In the graph at the right, the pairing of a simple rising line with a descending alto from ^5 is less common than the pairing with a descending alto from ^3.



For much more on this song, possible analyses, and the text, see my essay *Rising Gestures, Text Expression, and the Background as Theme*: link.
The section for which Op69n7 serves as the principal example begins on page 17.



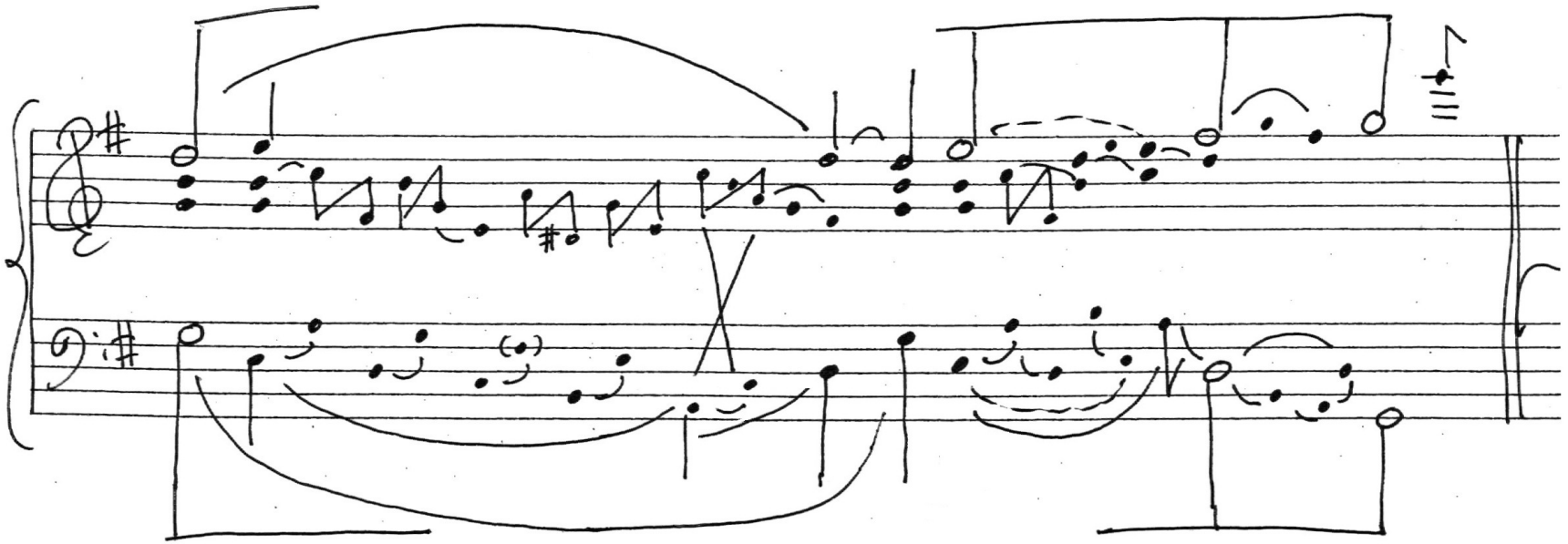

Schatz ge - zo - - - - gen, ist ihm mein Herz voll
Ach und Weh bang ihm nach - ge - flo - - -
gen.
dim.

Additional Examples

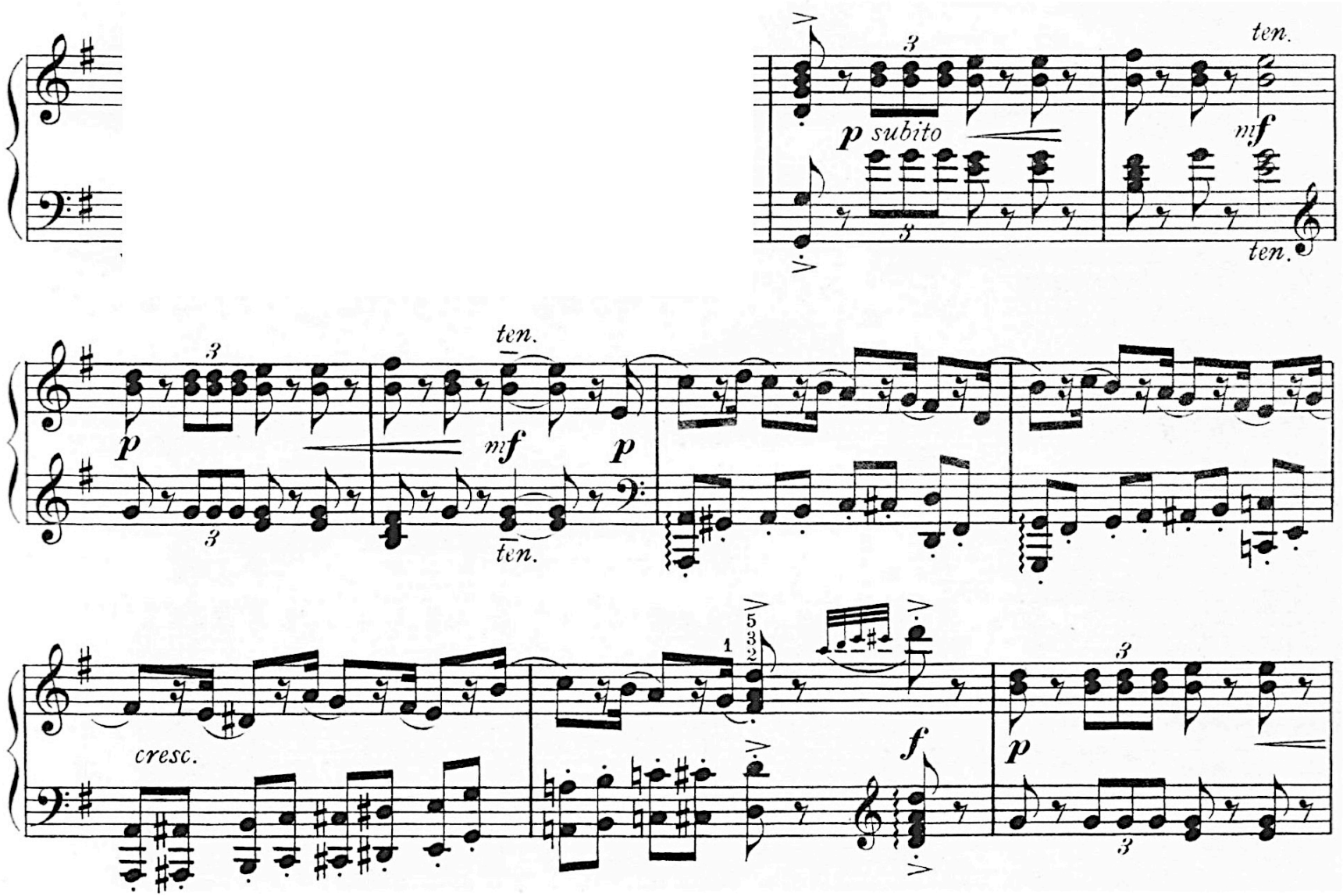
13. Tchaikovsky, *The Nutcracker*, March

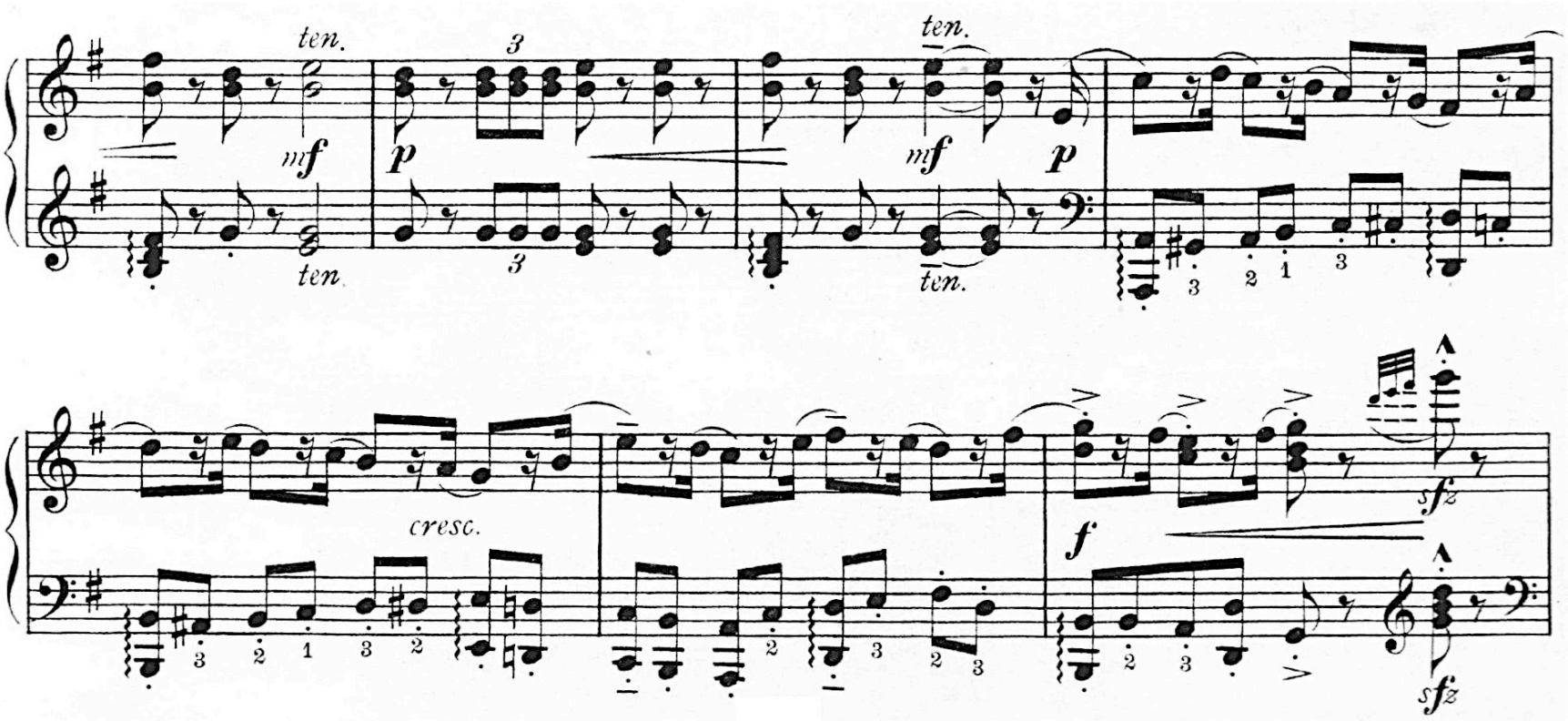
One might expect that a March—especially a somewhat exaggerated one for children—would have a very square, cleanly articulated design, and Tchaikovsky does not disappoint. Every unit is 8 bars: (1) the theme with a half cadence on V; (2) the theme again with a half cadence on V/vi; (3) a contrasting middle; (4) the theme again with the same half cadence on V; (5) the theme again with a PAC (thus making a double period out of the two adjacent statements); (6) another contrasting middle; (7-11) all five of the preceding units (that is, sections 1-5) over again; for a total of 88 bars.[4]

The graph shown here covers only units 4-5, but can be taken as a compact version of the whole, since 1 = 4 and 5 = 11. As we saw in the several waltzes earlier, a motivic/expressive attention to ^6 ends up having distinct consequences for the closing PAC. The reduced score for units 4-5 appears on the following pages.



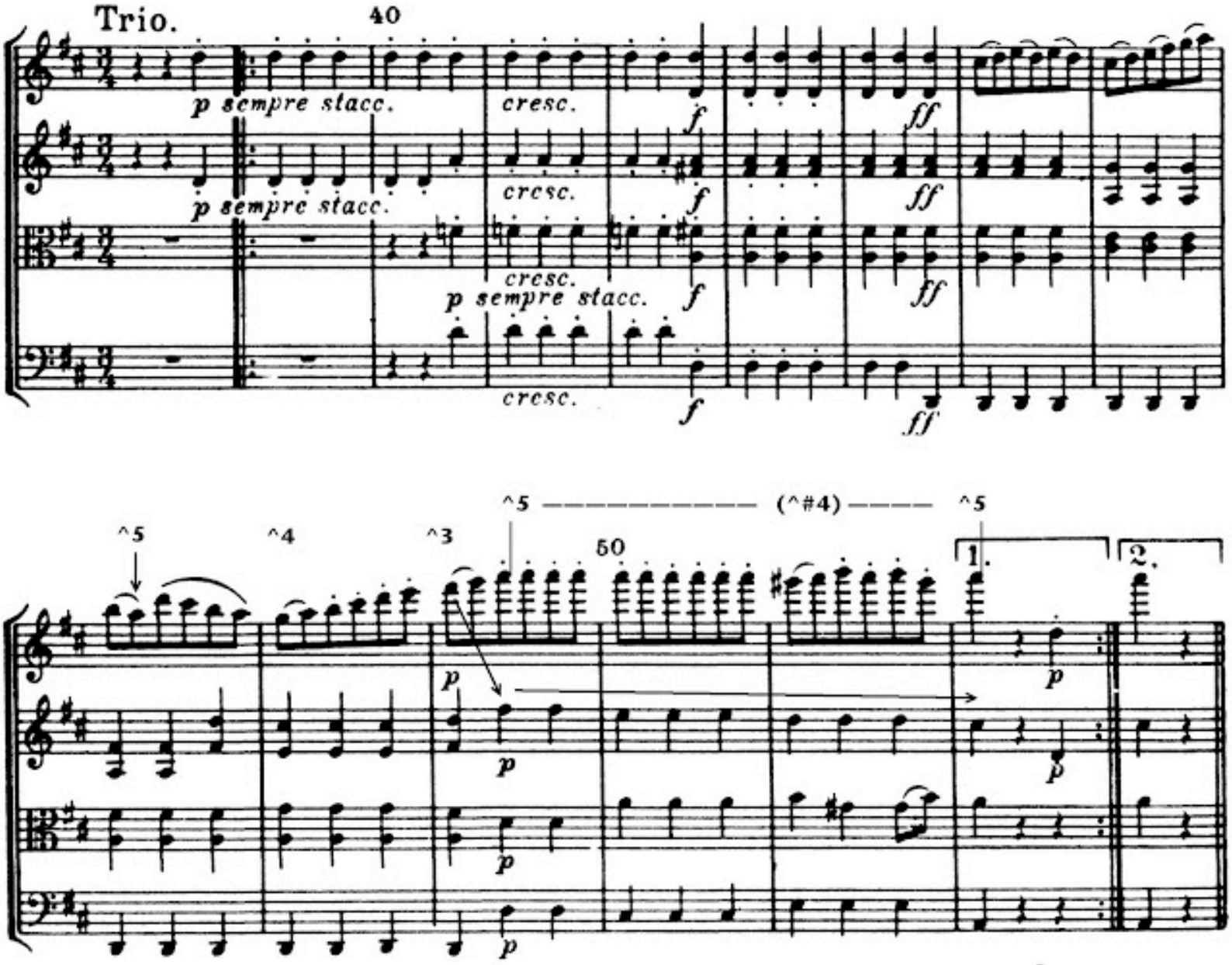
[4] The March is "technically" not a traditional five-part rondo because segment 2 does not close in the tonic key.


ten.
p subito
mf
ten.
p
mf
ten.
p
ten.
cresc.
f
p

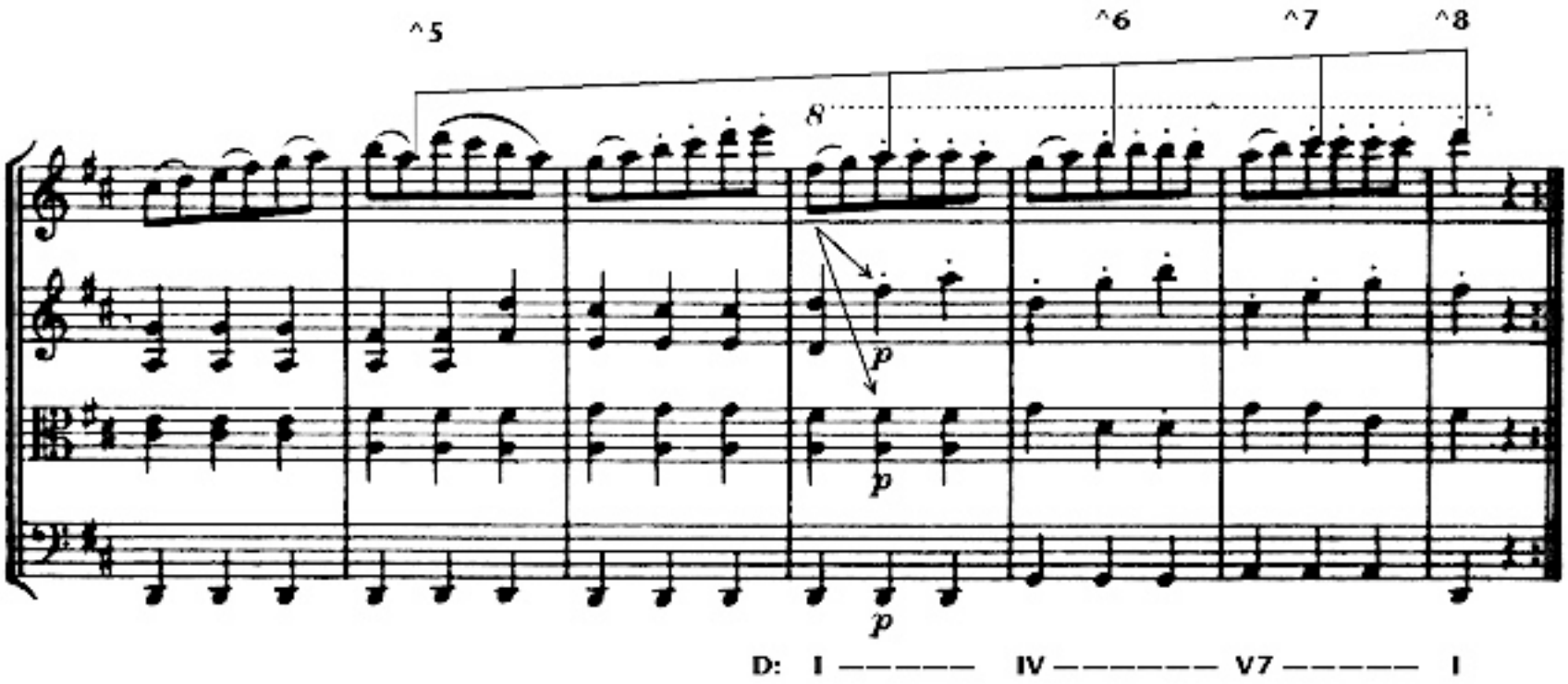


14. Haydn, Quartet, Op76n2, III trio

While pulling out from a PDF file the score of Haydn's String Quartet op76n2, second movement, I noticed for the first time some interesting shapes in the trio of the menuet. In the first strain a pedal tonic eventually allows a frequently repeated ^1 (D5) to rise to ^5 (m. 47) and then an octave higher (A6 in m. 49), where it stays until the cadence while an inner voice moves down from ^3 (m. 49) to ^7 (m. 52 in the second violin; arrow).


Trio.
40
p sempre stacc.
cresc.
f
ff
50
^5
^4
^3
(^#4)
1.
2.

These melodic shapes in the first strain set up the possibility of a rising cadence gesture in the reprise, and so it happens here, in the most direct example I've seen in the music of Haydn. Everything points to the conclusion that Haydn was just as familiar with the Ländler style as were Mozart and Beethoven at around the same time.



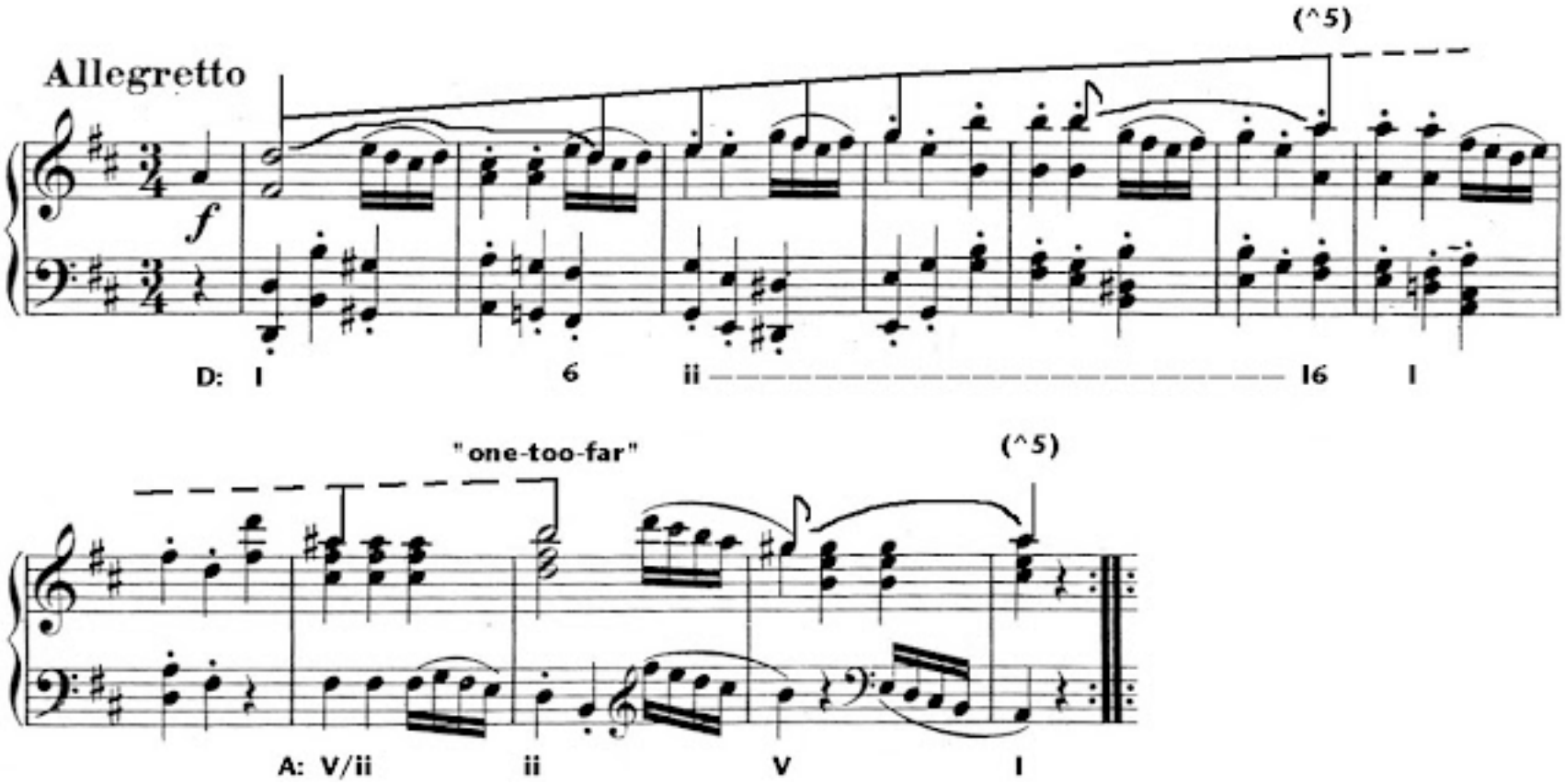
15. Haydn, Symphony no. 86

As the four-movement symphony model crystallized in the 1770s, the individual movements took on the familiar characteristics we associate with the late 18th century: the first movement an overture, the second an aria, the third a menuet, and the fourth a contredanse (after Leonard Ratner). Of these, the last was the least stable: only in the early to mid-1770s were the contredanses really danceable or recognizable to an audience as programmatic "portrayals" of the dance (I have written about this here: link; others who have written significantly about the two dance movements include Tilden Russell, Sarah Reichart, Wye Allanbrook, and Melanie Lowe). Apart from anomalies (such as fugal movements), by the 1780s finales as dance-finales are perhaps best characterized as overtures utilizing dance topics.

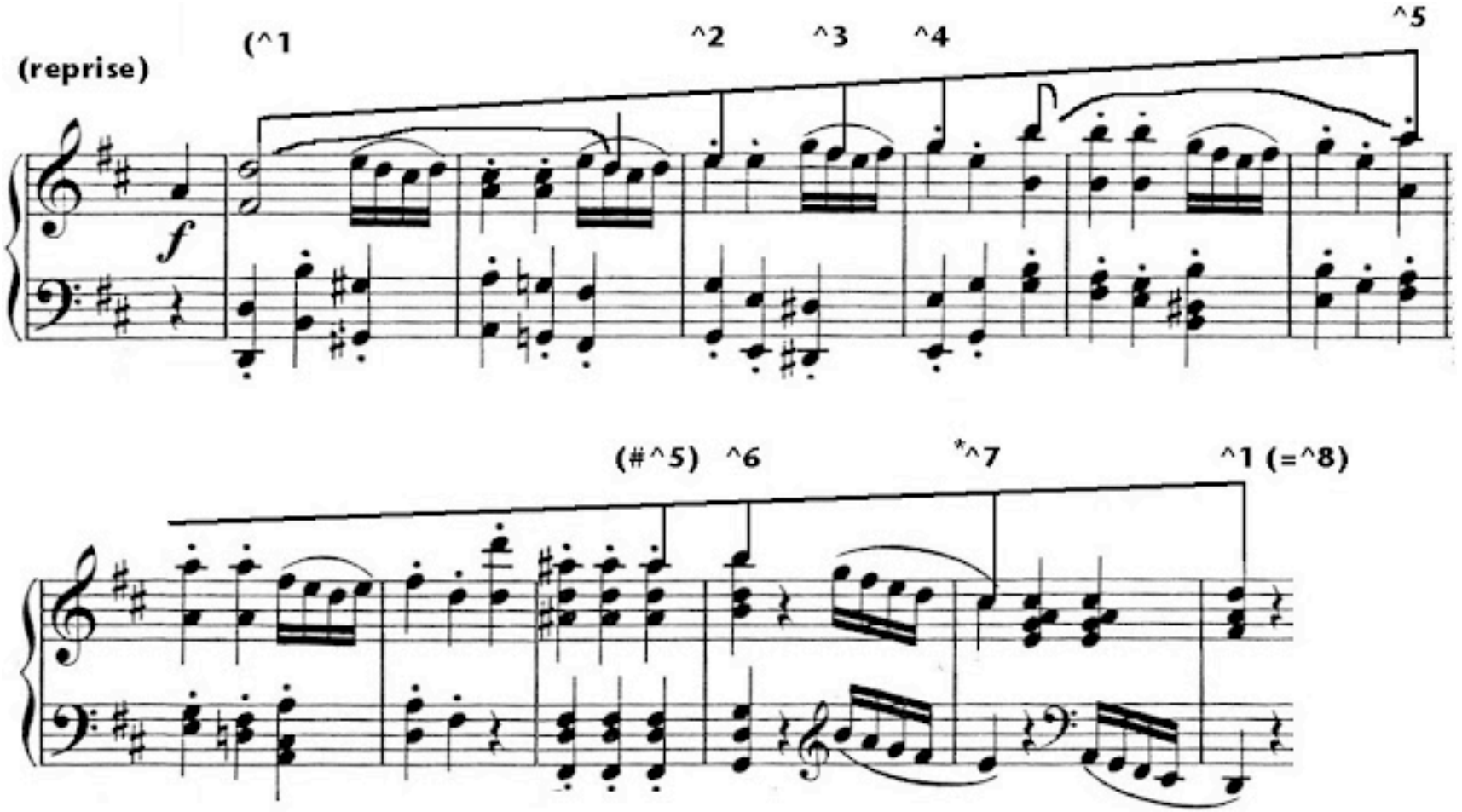
The menuet remained much closer to its dance model. Cast in virtually all instances as a dance with one trio, it was a miniature representation of the actual dance. As many writers have noted, however, the dance itself changed and the music changed with it. In the early part of the century, the menuet of the French court was a couple dance that was meant as a public display of skill and grace. After the death of Louis XIV, it gradually devolved into a perfunctory opening formality for the ball, where it was followed as soon as possible by the lively, very social intercourse of the contredanse, whose musics were almost always gavottes (duple) or jigs (triple) (Semmens 2004).

In Germanophone areas, the formal menuet persisted, but it was joined by a hybrid type that was modeled on the region's "turning" dances (*walzen* = turning). Haydn was one of the first to exploit this opportunity, and it is no surprise, then, that the violinistic figures of the ländler should find their way into the symphony's third movement, including rising melodic gestures and cadences.

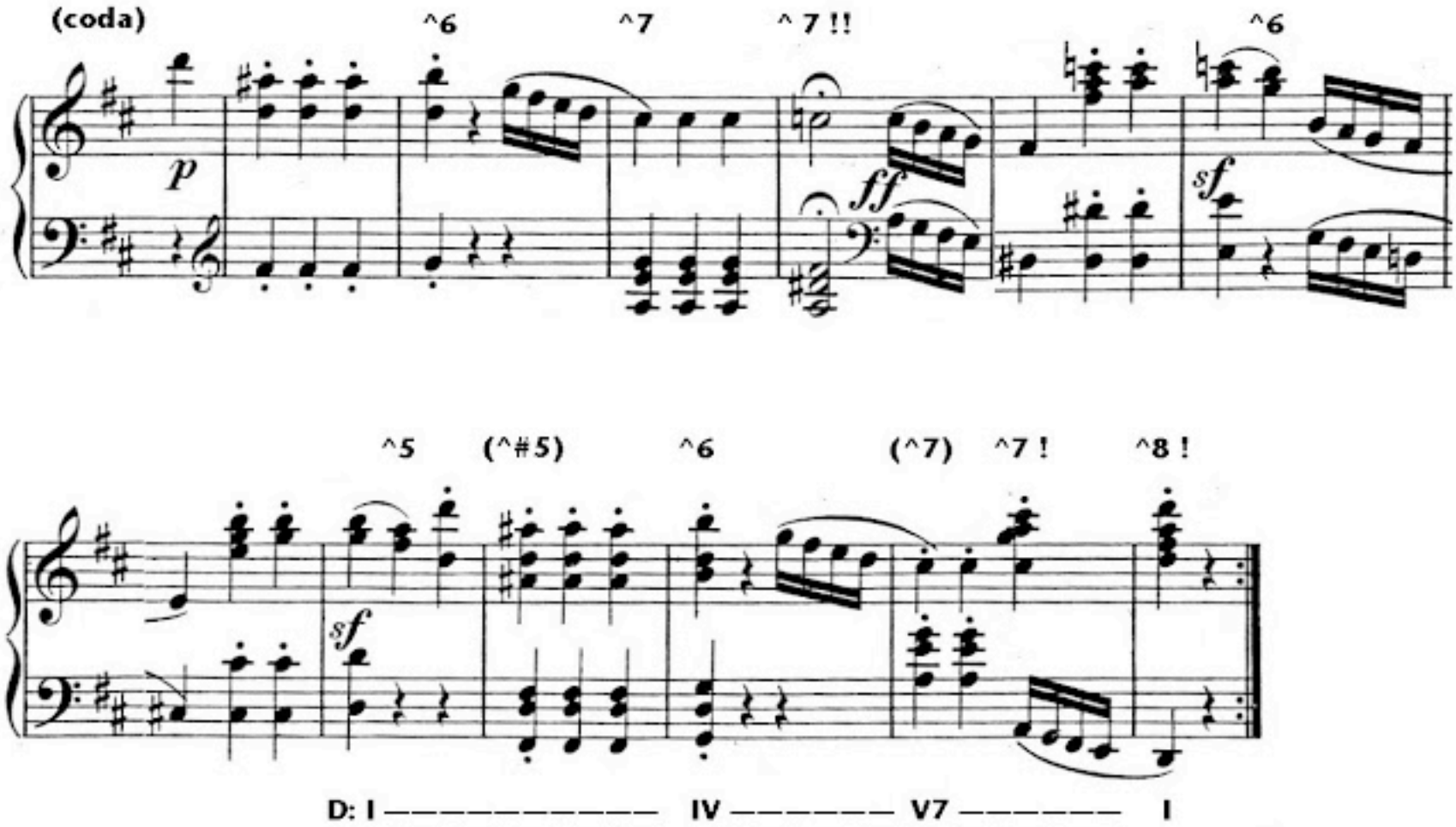
In Symphony no. 86 (composed in 1786), Haydn makes the rising gesture the main event, as the line connecting all three of the first strain's four-measure phrases shows (see below). Note that the steady progress from ^1 to ^5 (D5 to A5) is pushed "one step too far" to B5 before settling on A5 in the cadence. That bit of excessive energy has consequences in the reprise.



As in the opening, the first two phrases of the reprise march upward from D5 to A5, then go through A#5 to B5 in the third phrase. This time, however, B5 drops to C#5-D5 for the cadence. The end result is a "circle" of sorts, from D5 back to itself, but by means of an octave's worth of a scale. This device of undercutting the rise from ^6 to ^7 is discussed in my *JMT* article and seems to be particularly characteristic of the later 18th century. To speculate: the conventions associated with the dominant Italian style (which we know better nowadays through research on the partimenti, evidence of methods of instruction) were so strong that Haydn felt an obligation to observe them in some situations, rather than take full advantage of the rising cadence gesture. In any case, the leap downward from a subdominant to the leading tone is very expressive in and of itself.



The coda that follows involves some play on the figures we have just heard. The humorous subversion of D5 through C5 (at the fermata) leads the line (*fortissimo*!) back down to ^5, but then the original cadence is repeated to end, now with a final flourish that gives us ^7 and ^8 in their "correct" register, as C#6 and D6.


(coda)
^6
^7
^ 7 !!
^6
p
ff
sf
^5
(^#5)
^6
(^7)
^7 !
^8 !
sf
D: I
IV
V7
I

Concluding comment

The point of this gallery has been succinct documentation—in fact, a small and privileged selection from a much larger body of music in which ascending cadence gestures play an important role. The virtue of the examples above, for my purpose here, is their clarity, the largely uncomplicated way in which focal pitches arise, connections are made to a cadence figure, and those figures are shaped and presented.

All this does, however, leave open the question of the *meaning* of rising cadence gestures. I hope that by now, after a series of published essays with literally hundreds of examples from a wide range of time periods and genres, the question of the existence of rising cadence gestures will have been answered affirmatively. But then the dichotomy between ascending and descending cadences is established, and we have to ask about their distinct characters, and about what the differences between them might be.

As to gross formal function, I would say "none." Cadences in traditional tonal music involve figures converging on the tonic note, and the processes that realize them are overwhelmingly linear (that is, by a series of step motions in one or more of the melodic voices). It is the linearity and the convergence on ^1 that matter, not the direction of movement.[5]

But surely we can speak of an expressive difference? At my most optimistic I do not imagine that pieces with ascending cadence gestures constitute even 5% of the total in any century or genre. Thus, we can plausibly make use of the opposition unmarked/marked as Robert Hatten deploys it:

> Markedness is the ranked value given to one term of an opposition, by means of which it carves out a more distinct or specific realm of meaning. . . . Marked music-structural oppositions correlate with marked oppositions among cultural meanings, including . . . emotional responses (and their intensity). . . . Composers' choices of marked events to enhance expressivity often depend on their salience (foregrounding as perceptually marked), which is often due to their under-cutting or deferral of stylistic expectations. (Hatten 2011, 96n4).

A simple example of a marked term in music is the *sforzando*, which is highly expressive of course and set against the normally

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[5] This is the simplest case. I have documented instances -- especially prevalent in the waltz repertoire (to the point of being style traits) -- where linear motions in the cadence are denser and frequently incomplete. See my essay Complex upper-voice cadential figures in traditional tonal music (2015).

prevailing or unmarked continuity of loudness level.

The ascending cadence gesture (as a marked term) is a foil to the stereotyped cadence with stepwise descent, the unmarked term exactly because it *is* common, the figure we expect, and thus the one we are less likely to notice as an expressive event unless other devices are applied to it (such as making it louder, texturally distinct, or by extending its phrase).

In Beethoven's WoO8, the first number almost certainly acted as a promenade, either literally in the sense of the dancers moving (walking) down the direction of dance (very common in formal dances throughout the period) or in the sense of an introduction, a "call to the dance" (as the opening strain always functioned in the quadrille). An ascending figure in the cadence of the second strain would set the promenade off from the dance numbers that follow. The same could be said of Mozart's K176n1, although it is less likely that the menuets in this set would all have been played in a series as were Beethoven's German Dances (which were allied to the contredanse in their functions for dancing). Schubert's *Wiener-Damen-Ländler*, D734, shows the flip-side of dance practice, as a dance sequence was often closed with a promenade or other dance different from the preceding: in the case of the circle of Schubert's friends, we know, for example, that a dance consisting of Ländler figures (and several pieces of music) would close with a "promenade" of waltzing, that is, dancing in the circular figures we now associate exclusively with the waltz. D734n15 and n16 would fit nicely for such use, the former with its rising cadence figure, the latter because it's loud.[6]

Ironically perhaps, the importation of rising lines into concert music, such as the two Haydn movements discussed above, came about exactly because of the markedness of the rising cadence; as musicians became aware of its effect in dance music, it found its way into the dance movements of concert pieces as a stylistic "marker," so to speak, of the genre as it was represented and developed in characteristic forms within the four-movement sonata cycle.

The picture is decidedly less clear for the waltzes of the Strausses and their circle. Because their waltz sets had separate orchestral introductions and codas, there was no need to find ways to make a functional distinction for the first or last waltzes of the set. Among the possible reasons for rising cadence figures in the waltz repertoire after about 1830 are (1) the stylistic marker, as noted above—before the polka, the rising line was associated almost entirely with the waltz; (2) mimicking the exhiliration of the dance, which by this time had become the familiar circling dance and was done in a decidedly faster tempo; and (3) providing a particularly

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[6] The Ländler D814n4 and Deutscher Tanz D769n1 are in small, isolated sets. D779n13 is an anomaly in a large collection that is not organized as a danceable set (it has several subsets that are -- or very possibly originated as -- such danceable units). The Grazer-Walzer, D924, stand at the historical boundary of sets meant for dancing and suites of pieces meant primarily for listening. Schubert does introduce rising figures of one sort or another in ns 9-12, but these can speak somewhat more easily to the extended coda almost required of instrumental pieces in that time than they can to the promenade function.

obvious cue to the articulation of the dance, again because the dance had become both simpler and harder to control (as it was faster).[7] When waltz sets were played independent of the dance (like most popular music of the twentieth century, nineteenth century dances served both dancing and listening equally well), the occasional rising cadence would produce an even more upbeat emotional affect than was already characteristic of the waltz (by simple transference of the mimicking effect listed above).

Of the other pieces in this gallery, the courante by Georg Böhm is likely a musically astute reference to common patterns in seventeenth century French keyboard music. I have written about such figures in music by Chambonnieres (link), Jacquet de le Guerre, and le Roux.

In Brahms's song "Über die See," the rising melody leading to the cadence is another matter -- a simple text-expressive link that one would imagine might be far more common than it actually is (that is, in the song repertoire -- the rising line is quite comfortable in the opera bouffe, operetta, and musical). There are three verses, all set to the same music. The strophic form imposes a regular temporal order, and by the poem's third line we are alerted to a fearful mood ("Voll Ach und Weh" -- full of alarm and woe) and then drawn into movement (". . . ihm nachgeflogen" -- fly after him) that will lead to tragedy, according to the topos of lost sailor narratives. Both second and third verses end with confirmations: "my heart must despair" and "I will never find you." The first verse might be taken as simple text painting (rising to fly, so to speak), but the second and third are distraught cries.

What the Brahms song outlines starkly is the absence from the pieces in this gallery of any expression of emotional or utopian transcendence. The most unexpected result of my decades of work locating music with ascending cadence gestures is the almost complete absence of such expressions. Where others have found them—and I suspect there are more—is *outside* or *beyond* the constraints of voice leading, and notably in Beethoven (that much isn't a surprise).[8]

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[7] The March from *The Nutcracker* does similar work: it is upbeat, as the children's dance during the Christmas celebration, and its rising cadence -- given twice -- provides the highest-level articulation to the design.

[8] For discussion of this idea of transcendence as linked to register and the "escape" from voice leading, see FInk 1999; Lewin 2006.

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Neumeyer, David. 2017. Ascending Cadence Gestures in Waltzes by Joseph Lanner.
Rising melodic figures have a long history in cadences in European music of all genres. This essay documents and analyzes examples from an especially influential repertoire of social dance music, the Viennese waltz in the first half of the 19th century. The two most important figures were both violinists, orchestra leaders, and composers: Josef Lanner (d. 1843) and Johann Strauss, sr. (d. 1849). Lanner is the focus of this essay, with waltz sets ranging from prior to 1827 through 1842.

Neumeyer, David. 2017. Ascending Cadence Gestures in Waltzes by Johann Strauss, sr.
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Neumeyer, David. 2016. On Ascending Cadence Gestures in Adolphe Adam's Le Châlet (1834).
Adolphe Adam's one-act opéra comique *Le Châlet* (1834) is a milestone in the history of rising cadence gestures and, as such (combined with its popularity), may have been a primary influence on other composers as rising cadence gestures proliferated in opera bouffe and both French and Viennese operetta later in the century, and eventually in the American musical during the twentieth century.

Neumeyer, David. 2016. Scale Degree ^6 in the 19th Century: Ländler and Waltzes from Schubert to Herbert
Jeremy Day-O'Connell identifies three treatments of scale degree 6 in the major key through the nineteenth century: (1) classical ^6; (2) pastoral ^6; and (3) non-classical ^6. This essay makes further distinctions within these categories and documents them in the Ländler repertoire (roughly 1800-1850; especially Schubert) and in the waltz repertoire after 1850 (primarily the Strauss family). The final case study uses this information to explain some unusual dissonances in an operetta overture by Victor Herbert. Other composers include Michael Pamer, Josef Lanner, Theodor Lachner, Czerny, Brahms, Fauré, and Debussy.

Neumeyer, David. 2016. Ascending Cadence Gestures: A Historical Survey from the 16th to the Early 19th Century.
Cadences are formulaic gestures of closure and temporal articulation in music. Although in the minority, rising melodic figures have a long history in cadences in European music of all genres. This essay documents and analyzes characteristic instances of rising cadential lines from the late 16th century through the 1830s.

Neumeyer, David. 2016. Rising Gestures, Text Expression, and the Background as Theme.
Walter Everett's categories for tonal design features in nineteenth-century songs fit the framework of the Classic/Romantic dichotomy: eighteenth-century practice is the benchmark for progressive but conflicted alternatives. These categories are analogous to themes in literary interpretation; so understood, they suggest a broader range of options for the content of the background than the three Schenkerian Urlinien regarded as essentialized universals. The analysis of a Brahms song, "Über die See," Op. 69/7, provides a case study in one type, the rising line, and also the entry point for a critique of Everett's reliance on a self-contradictory attitude toward the Schenkerian historical narrative.

Neumeyer, David. 2015. Proto-backgrounds in Traditional Tonal Music.
This article uses an analogy between "theme" in literary studies and "background" in linear analysis (or other hierarchical analytic models) for music to find more options for interpretation than are available in traditional Schenkerian analysis. The central construct is the proto-background, or tonic-triad interval that is understood to precede the typical linear background of a Schenkerian or similar hierarchical analysis. Figures typically or potentially found in a background, including the Schenkerian urlinie, are understood to arise through (informal) transformations, or functions, applied to proto-backgrounds.

Neumeyer, David. 2015. Nineteenth-century polkas with rising melodic and cadence gestures: a new PDF essay.
This essay provides background on dance in the nineteenth century and then focuses on characteristic figures in the polka, especially those linked to rising cadence gestures. The polka became a popular social dance very quickly in the early 1840s. Its music was the first to introduce rising melodic frames and cadence gestures as common features. This essay provides a series of examples with commentary. Most pieces come from the 1840s and early 1850s. Variants of the polka—polka-mazurka, polka française, and polka schnell—are also discussed and illustrated.

Neumeyer, David. 2015. Rising Lines in the Tonal Frameworks of Traditional Tonal Music
This article supplements, and provides a large amount of additional data for, an article I published nearly thirty years ago: "The Ascending Urlinie," *Journal of Music Theory* 31/2 (1987): 275-303. By Schenker's assertion, an abstract, top-level melody always descends by step to ^1. I demonstrated that at least one rising figure, ^5-^6-^7-^8, was not only possible but could be readily found in the repertory of traditional European tonal music.

Neumeyer, David. 2015. Carl Schachter's Critique of the Rising Urlinie
A detailed critique of two articles by Carl Schachter (1994; 1996), this study is concerned with some specific issues in traditional Schenkerian theory, those connected with the rising Urlinie—these can be roughly summarized as the status of ^6 and the status of ^7. Sixteen of twenty three chapters in this file discuss Schachter's two articles directly, and the other seven chapters (2, 4, 5, 17-20) speak to underlying theoretical problems.

Neumeyer, David. 2015. Analyses of Schubert, Waltz, D.779n13
This article gathers a large number of analyses of a single waltz by Franz Schubert: the anomalous A-major waltz, no. 13 in the Valses sentimentales, D 779. The goal is to make more vivid through examples a critical position that came to the fore in music theory during the course of the 1980s: a contrast between a widely accepted "diversity" standard and the closed, ideologically bound habits of descriptive and interpretative practice associated with classical pc-set analysis and Schenkerian analysis.

Neumeyer, David. 2015. Complex upper-voice cadential figures in traditional tonal music

Harmony and voice-leading are integrated in the hierarchical networks of Schenkerian analyses: the top (most abstract) level of the hierarchy is a fundamental structure that combines a single upper voice and a bass voice in counterpoint. A pattern that occurs with increasing frequency beginning in the later eighteenth century tends to confer equal status on two upper voices, one from ^5, the other from ^3. Analysis using such three-part voice leading in the background often provides richer, more complete, and more musically convincing analyses.

Neumeyer, David. 2014. Table of Compositions with Rising Lines

A table that gathers more than 900 examples of musical compositions with cadences that use ascending melodic gestures.

Neumeyer, David. 2014. Complex upper-voice cadential figures in traditional tonal music

Harmony and voice-leading are integrated in the hierarchical networks of Schenkerian analyses: the top (most abstract) level of the hierarchy is a fundamental structure that combines a single upper voice and a bass voice in counterpoint. A pattern that occurs with increasing frequency beginning in the later eighteenth century tends to confer equal status on two upper voices, one from ^5, the other from ^3. Analysis using such three-part voice leading in the background often provides richer, more complete, and more musically convincing analyses.

Neumeyer, David. 2012. Tonal Frames in 18th and 19th Century Music

Tonal frames are understood here as schemata comprising the "a" level elements of a time-span or prolongation reduction in the system of Lerdahl and Jackendoff, *Generalized Theory of Tonal Music* (1983), as amended and extended by Lerdahl (*Tonal Pitch Space* (2001)). I use basic forms from these sources as a starting point but call them tonal frames in order to make a clear distinction, because I have a stricter view of the role of register.

Neumeyer, David. 2010/2016. John Playford Dancing Master: Rising Lines

Musical examples with rising cadence gestures from John Playford's *Dancing Master* (1651). This set was extracted from the article "Rising Lines in Tonal Frameworks of Traditional Tonal Music." A revised version of this was published in 2016: link.

Neumeyer, David. 2009. "Thematic Reading, Proto-backgrounds, and Transformations." *Music Theory Spectrum* 31/2: 284-324.

Neumeyer, David. 2006. "The Contredanse, Classical Finales, and Caplin's Formal Functions." *Music Theory Online*: http://www.mtosmt.org/issues/mto.06.12.4/mto.06.12.4.neumeyer.html.

Neumeyer, David. 1987. "The Ascending Urlinie," *Journal of Music Theory* 31/2: 275-303.

Semmens, Richard. 2004. *The Bals Publics at The Paris Opera (1716-1763)*. Pendragon.